

# THE LITERARY

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Stamped Edition, 8d.

**CHISWICK GARDENS.**—The Council of the Horticultural Society give notice that the GARDENS at CHISWICK will be OPEN TO THE PUBLIC FREE OF CHARGE during the early part of NEXT WEEK, and all interested in Horticulture may have an opportunity of seeing the display of Horticultural Manufactures.

**ARUNDEL SOCIETY.** PHOTOGRAPHS FROM TINTORETTO. 'CHRIST BEFORE PILATE'.

from the celebrated Paintings in the Scuola di San Rocco at Venice, with Mr. Ruskin's description.

Photographed expressly for the Society by Mr. Rainford. Price to Members, 6s. each; to Strangers, 7s. 6d. each.

With Wrapper and Letterpress. JOHN NORTON, Secretary.

55, Old Bond-street, May, 1857.

**ROYAL ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND.** EXHIBITION OF PAINTINGS and other Works of Art, for the year ending July 1857, at Mr. WALESBY'S GALLERY, 21, Waterloo-place, London. Admission by Gratis Ticket on application at the Gallery, from this date till Saturday, 20th instant. Open from 10 till 5 o'clock.

**THE GOVERNESSES' INSTITUTION, 34, Soho-square.**—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Society of Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

**THE MIDDLE SCHOOL, PECKHAM.** London, S.E. is adapted for First-Class Mercantile Instruction. Every Facility, as far as possible, well grounded in English, made to write a hand fit for Business, and trained to be quick at Accounts; while the Modern Languages, Chemistry, and Mechanics, are also liberally provided for. J. YEATS, F.R.G.S., Principal.

N.B.—During the ensuing Midsummer holidays, a few of the Pupils are going into Switzerland with the Principal, who resided at Interlaken, near Bern, 1856-7. One or two more youths might join the party.

**PRIVATE TUITION.**—A Mathematician (and M.A.) gives INSTRUCTION IN MATHEMATICS and its Applications to Physical Science, to Gentlemen preparing for University, East India, or Woolwich Examination, or requiring a thorough knowledge of these subjects for professional purposes. Address J. B. B., Bishopsgate-street, Hammer-road.

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**GREENACRES GRAMMAR SCHOOL EXHIBITION, OLDHAM.**

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Mr. J. B. B., Esq., Oldham.

John Croxley, Esq., Manor Heath, Halifax.

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The Exhibition is intended to include almost every variety of objects adapted to interest and instruct the public, but the Secretary has recourse to intimate that Paintings, Sculpture, Antique Furniture, Models, Inventions, Armour, Antiquities, Curiosities, &c., will be especially acceptable, and duly appreciated. The important manufacturing Borough of Oldham contains a population of nearly 80,000 inhabitants, and is surrounded by many populous villages and hamlets. It is also within one hour's journey, by private or public conveyance, of the populous towns of Rochdale, Ashton-under-Lyne, and Manchester. Previous Exhibitions in the town and neighbourhood have been eminently successful, and it is believed that the present Exhibition will afford a desirable opportunity for Artists, &c., wishing to extend their reputation, or to dispose of their productions. The Committee propose to defray the expenses of carriage to and from the Exhibition, and to render every assistance in its power to Artists and others sending their works for exhibition or sale. The proceeds of the Exhibition will be devoted to the benefit of the Greenacres Grammar School.

**Secretaries.**

Mr. John B. Wareing, Waterhead, near Manchester;

Mr. G. B. Fowler, Greenacres Moor, Oldham; or

Rev. Geo. B. Waddington, Waterhead, near Manchester.

Agents for London—Mr. J. GAZER, Carver and Gilder, 14, Charles-street, Middlesex Hospital, who will receive till the 10th of June.

100, AND 22, PRIZES FOR THE BEST TEMPERANCE TALES.

**THE DIRECTORS OF THE SCOTTISH TEMPERANCE LEAGUE** hereby offer a PRIZE OF ONE HUNDRED POUNDS sterling, for the best TEMPERANCE TALE, illustrative of the best TEMPERANCE TALES, and the Demoralising Effects of the Liquor Traffic; and a PRIZE OF TWENTY-FIVE POUNDS sterling for the best TEMPERANCE TALE, SUTTER TO CHILDREN. The conditions of the Competition may be learned by sending a Stamped Envelope to JAMES S. MCCAIG, 108, Hope-street, Glasgow.

**NAVIGATION SCHOOL,** under the Direction of the Board of Trade. Separate CLASSES for MASTERS and MATES in the Merchant Service, at 2s. per Week, and for SEAMEN, at 6d. per Week, meet daily at the Sailors' Home, Well-street, London Dock. Apprentices admitted free. Application to be made at the Sailors' Home.

**EDUCATION IN BONN.**—A favourable opportunity at present occurs for placing a FEW YOUNG GENTLEMEN with a Protestant Family in Bonn, where they will enjoy in the fullest measure all the educational advantages obtainable in that locality, along with special advantages in regard to comfort and superintendence. A Prospectus, with ample references, will be forwarded on application to Messrs. SMITH, ELLEN & CO. Cornhill, London.

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**EDUCATION IN GERMANY.**—The Rev. Dr. DAMMANN of Hameln, Hanover, RECEIVES into his family a LIMITED NUMBER OF YOUNG GENTLEMEN, who are to be educated in the Modern Languages, especially German. It is needless to mention that the German spoken in Hameln is extremely pure, and very far from provincial. Dr. D. conducts divine service every Sunday in his own chapel, and family worship morning and evening in the week-days. Particular attention is paid to the religious training of the pupils. Hameln is a town of a population of about 6,000, is most beautifully situated on the banks of the River Weser. The climate is most salubrious; and the forests and mountains in the vicinity abound in the most delightful walks. Hameln is about 20 miles distant from Hannover, with which place there is direct railway communication, with Osterode, Hameln, &c. This establishment affords peculiar advantages to parents wishing to have their sons instructed in the Modern Languages, inasmuch as Dr. Dammann, besides giving instruction himself for several hours daily, has constantly residing with him a German and French master, who associated with pupils in the spare hours. The terms are moderate. Dr. Dammann is permitted to refer to the following gentlemen, who will readily afford all necessary information:—Rev. Dr. HAMILTON, Regent-square, London; Rev. Dr. FINEK, Goodman's-field, London; Dr. R. STUBB, Royal Institution, White-st.; William Williams, Esq., Huddersfield. Prospectuses of this School can be had by applying to either the Principal, Rev. Dr. Dammann, Hameln, Hanover; or to Dr. R. STUBB, Royal Institution, White-st.

**GERMAN, French, Italian.**—Dr. ALTSCHUL, Author of 'The First German Reading-Book,' &c., Exam. Roy. Coll. Pre. M. Philol. Sc., Prof. Education. TWO LANGUAGES TAUGHT in the same house, or alternately, without any addition to the terms, at the Pupils' or at his own House. Each Language spoken in his PRIVATE Lessons and select separate CLASSES. Preparation in Languages for mercantile and ordinary pursuits of life. The Universities, Army and Civil Service Examinations. 5, OLD BOND-STREET, PICCADILLY.

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**HERR LUDEMANN, PROFESSOR OF THE GERMAN LANGUAGE AND THE NATURAL SCIENCES,** begs to inform his pupils and friends that he has REMOVED from 9, Royal Avenue-street, Chelsea, TO 9, CHESTER-TER-RACE, WHITE CHURCH, LONDON. He has a large and comfortable private family. School-children at Islington, Brompton, and his own residence, 9, Chester-terrace, Islington-avenue.

**A PROFESSOR** at one of the German Colleges, WIESENBADEN, is desirous to RECEIVE into his house some YOUNG ENGLISH GENTLEMEN for the purpose of educating them according to the German School. Reference respecting the advertiser's trustworthiness may be had from the Rev. T. H. BRADSHAW, Rectory, High Wycombe, Bucks. Address for further particulars to Professor SR., care of Messrs. Williams & Norgate, Booksellers, 18, Henrietta-street, Covent-garden, London.

**A YOUNG GERMAN PROTESTANT LADY** is desirous of obtaining a SITUATION in a PRIVATE FAMILY or SCHOOL as Instructress in the German Language and Music. She has already filled a similar position for some years in England, and her musical attainments and testimonials are of the highest character. Apply by letter to F. A., care of Messrs. W. & A. G. Cash, 5, Bishopsgate-street Without, London.

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**INDIAN DIRECT INFANTRY** and CAVALRY APPOINTMENTS.—With the Sanction of the Hon. Court of Directors, a CLASS or CLASSES will be formed of Adolescent Boys, during the next Midsummer Vacation (from 15th June till 31st July), to prepare for Examination Gentlemen who would receive Nominations to these Appointments. An opportunity will also be afforded for the instruction of Indian and Served Exercises. For further information apply to J. T. HYDE, M.A., Addiscombe.

**ARMY and STAFF EXAMINATIONS.**—The practical MILITARY COLLEGE of SUNBURY prepares Candidates for all the Military Colleges as well as for the Line, Cavalry, Artillery, and Engineers, in accordance with the most recent regulations. Officers desirous to compete for the Staff will find the professors and the direction of Captain LENDY, late of the French Staff, assisted by a German Officer of the Royal Engineers.—Apply to Captain LENDY, Sunbury, Middlesex.

**THE WORCESTER SOCIETY OF ARTS.**

Established 4th May, 1854. THE FOURTH EXHIBITION of this Society will be OPENED in AUGUST next. Works of Art intended for Exhibition must be addressed to the Secretary, and delivered at the Society's Rooms, Worcester, or to Mr. H. CRISWICK, of No. 6, New Compton-street, Soho, London, on or before the 5th day of August next. The carriage of the Works of these Artists only to whom the Society's Circular has been sent will be paid by the Society. A copy of the Notice to Artists will be forwarded on application. J. H. CRISWICK, Secretary.

**TO PARENTS PROCEEDING TO INDIA,** and Others.—A Married Clergyman, resident in an extremely beautiful and healthy locality, distant twenty miles from Town, is desirous of receiving a limited number of PUPILS TO EDUCATE with his own Children, and who will be treated with respect as at home. Address Rev. H. A., 10, Finsbury, Hereford.

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Address Oxford-street, 1, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152nd, 153rd, 154th, 155th, 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871st, 872nd, 873rd, 874th, 875th, 876th, 877th, 878th, 879th, 880th, 881st, 882nd, 883rd, 884th, 885th, 886th, 887th, 888th, 889th, 890th, 891st, 892nd, 893rd, 894th, 895th, 896th, 897th, 898th, 899th, 900th, 901st, 902nd, 903rd, 904th, 905th, 906th, 907th, 908th, 909th, 910th, 911th, 912th, 913th, 914th, 915th, 916th, 917th, 918th, 919th, 920th, 921st, 922nd, 923rd, 924th, 925th, 926th, 927th, 928th, 929th, 930th, 931st, 932nd, 933rd, 934th, 935th, 936th, 937th, 938th, 939th, 940th, 941st, 942nd, 943rd, 944th, 945th, 946th, 947th, 948th, 949th, 950th, 951st, 952nd, 953rd, 954th, 955th, 956th, 957th, 958th, 959th, 960th, 961st, 962nd, 963rd, 964th, 965th, 966th, 967th, 968th, 969th, 970th, 971st, 972nd, 973rd, 974th, 975th, 976th, 977th, 978th, 979th, 980th, 981st, 982nd, 983rd, 984th, 985th, 986th, 987th, 988th, 989th, 990th, 991st, 992nd, 993rd, 994th, 995th, 996th, 997th, 998th, 999th, 1000th, 1001st, 1002nd, 1003rd, 1004th, 1005th, 1006th, 1007th, 1008th, 1009th, 1010th, 1011th, 1012th, 1013th, 1014th, 1015th, 1016th, 1017th, 1018th, 1019th, 1020th, 1021st, 1022nd, 1023rd, 1024th, 1025th, 1026th, 1027th, 1028th, 1029th, 1030th, 1031st, 1032nd, 1033rd, 1034th, 1035th, 1036th, 1037th, 1038th, 1039th, 1040th, 1041st, 1042nd, 1043rd, 1044th, 1045th, 1046th, 1

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J. W. GILBERT, General Manager.

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## APPEAL ON BEHALF OF THE PROPOSED EXTENSION OF THE BATH MINERAL WATER HOSPITAL.

### THE BATH GENERAL HOSPITAL WAS

founded in 1737, for the purpose of extending to the Poor of Great Britain and Ireland the benefits which the Hot Springs of this City had for ages been instrumental in affording, in cases of Rheumatism, Palsy, Gout, Leprosy, and similar diseases. This Charity was incorporated by Act of Parliament in 1739, and a sufficient sum having been raised in Bath and elsewhere, through the munificence of one individual—Ralph Allen, of Prior Park—and the liberality of others, the Hospital was erected, and opened for the reception of patients in 1742.

From that period to the present, it has, year by year, received within its walls patients from all parts of the United Kingdom; and of 38,094 so received, 11,193 have been sent forth quite cured, and 16,771 much relieved.

The present Building is far from satisfactory; whether as regards its efficient Ventilation; the absence of many conveniences which Hospital experience of recent years has proved to be desirable; or the want of adequate accommodation for the increasing number of applicants for admission, in consequence of Railway extension and other causes.

The Governors have, therefore, recently availed themselves of the opportunity of purchasing Premises contiguous to the Hospital, upon which they propose to erect NEW WARDS for Female Patients with DAY ROOMS adjoining, a CHAPEL, and COMFORTABLE ROOM; and provide an EXERCISE GROUND, for the alternate use of both Sexes.

By this plan they will be able, not only to supply much, in which the present Hospital is entirely deficient, but they will so far relieve the existing Building as to admit of its being very greatly improved for its future destination, viz., its exclusive occupation by Male Patients.

To effect these Additions and Improvements, a sum of not less than 30,000l. is required. As the Hospital is dependent upon Voluntary Contributions for at least a third part of its Annual Expenditure, it will be obvious that the Governors would not be justified in diminishing the Capital of the Institution, and that the required sum must be raised from the Benevolence throughout the Kingdom at large.

The existing Building was not built in Bath; but this Hospital offers the use of them to the afflicted throughout the United Kingdom, who have the recommendation (the only one required) of being Poor, and of suffering from ailments which these Mineral Waters are calculated to relieve.

The Bath General Hospital is thus a National, rather than a Local Institution; and the President and Governors feel convinced that it will be regarded, and that its claims to support will now and always be acknowledged and responded to by the Nobility, Gentry, and Clergy of the Land.

Bath, May 4th, 1857.

(Signed)

WILLIAM LONG, President.

P. R. DUNCAN, D.C.L.

J. H. MARSHALL, D.C.L.

JAMES S. BRYMER.

R. HALLIDAY.

T. H. KING.

GEORGE MONKLAND.

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JEROM MURCH.

\* \* \* By the Act of Parliament under which the Hospital was incorporated, all Donors of Forty Pounds, in one or more sums, become Governors.

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*A Residence among the Chinese, and, on the Coast, and at Sea. Being a Narrative of Scenes and Adventures during a Third Visit to China, from 1853 to 1856. Including Notices of many Natural Productions and Works of Art, the Culture of Silk, &c. With Suggestions on the Present War.* By Robert Fortune. With Illustrations. (Murray.)

Mr. Fortune claims to speak with no uncertain voice on China and the Chinese. In England we either feel our way to a little obscure mis-information about the eastern Asiatics through such sources as articles on China and articles on metaphysics, or we abandon them to imaginative humourists who teach us from the sacred traditions of the Ming how to procure roast pig. Of late years, it is sorrowfully true, we have opened a vista now and then by means of cannon balls into the interior of a marvellous country, and crashing among the tea-trees and the espresses have perceived in the red light of war a thing or two about John Chinaman not very plain to us at present. What we have seen has not pleased us much. But how could it? Faces lit by lightning are never lovely. Even Nature loses its green and brown, its lights and shadows, when it is seen through crimson glass. The glimpse, too, was brief. These vistas suddenly torn, have closed as suddenly like water round a keel. What we have seen has surprised us even more than it has informed. We raised the cup and laid it down untasted. We shot like school boys an arrow into the strange place, without, however, being able to follow and find it. And so we have returned to the old popular conception of the willow-pattern Chinaman—the conception of which we dine and sup in our days of one dish and many lessons—a bald gentleman, shining in black, and is for ever walking over diminutive bridges, watering impossible plants, and burning his house in search of roast pork.

Mr. Fortune has patience with our ignorance. He knows we cannot help it. While we have been reading articles on China and articles on metaphysics, he has been paddling up Ningpo canals and chattering with Buddhist high priests, while we have been studying the mysterious botany of the willow-pattern, he has been collecting the Flora of China and transferring the tea-plant, the chestnut, and the mulberry to the Himalaya. Mr. Fortune has been a true missionary of science—following nature and finding its civilization. While our Commissioners have been quarrelling to get into Canton, and our admirals have been gazing at the river coasts through naval telescopes, the servant of science has been sleeping unmolested in a Buddhist temple, eating the bread and salt of Mandarins of the interior, and employing hundreds of village children in a hunt for rare herbs and insects. Nothing seems to have daunted his nerves or stayed his inquiries. He braved an earthquake. He rushed after the conquering rebels into Shanghai. He put down the report of a sunken city by insisting on being taken to the site. He examined a *shayle* or sacred relic, and investigated the mysteries of Mesquite tobacco. He travelled inland to the tea districts and overlooked the manufacture and scenting of Orange Pekoe and Howqua's Mixture. In short, he ran about China, lived like a Chinese, ate, drank, and slept with his Celestial hosts, and got from them what he wanted, securely as he might have done the same things in any part of Europe.

Now the gentleman who has seen what Mr. Fortune has seen—done what Mr. Fortune has done—may be excused a small flourish of unconscious trumpets when he addresses a public very slightly informed about the virtues and vices of the Chinese. He is let alone, exposed, as he may fear, to the tender embraces of General Ashburnham and Sir Michael Seymour. We are apt to run a little mad about these interesting yellow men, as, indeed, we are about all our friends and all our enemies.

Russia was once as much in favour with us as France is now. A turn of the wheel—and the Cockatrice may become a more reputable bird than the Northern eagle. So with the Chinese. Three years ago, at the first false rumours of the conversion of China, we put up prayers and preached sermons for them. Now we are sending out regiments and frigates. Yet, all the while, they are neither so good nor so bad as we think. The country folk, as they appear in Mr. Fortune's pages, are not such mad despotic despots. The rebels are not quite gospel Christians. They all love *brotherhood* and *gifts*, and *testimonials*, and *precedence*. They love their country. They respect their own arts, history, and traditions. They eat sweetmeats, drink tea, and cultivate flowers. They like fun, and *serenity*, and *poison*. They have much religious feeling and very small feet. The men are very conceited, very industrious, and *very* *very* *very* when they keep as idle as they can. When engaged, they are rather bloody-minded though—perhaps, than Gauls or Italians. Perhaps there is nothing to choose between the adherents of Ming and the adherents of Manchu. The Mings or rebels say more prayers and cut off more heads—signs of greater earnestness, no doubt, though not of greater amiability. They had to turn to civil strife, and perhaps it is scarcely fair to judge of a great race under an extremely exceptional aspect of the country. We might hesitate to receive as an illustration of English domestic virtue, a picture of Goring's crew or even of an Inside camp. The majority of the three hundred millions of Chinese are probably a little better than the average population of Millbank and the hulks, and they are doubtless a little less good than the average Sunday audiences at the Surrey Gardens.

Mr. Fortune ran about China, hither and thither, as duty drew him, and we propose to *run about his book* during time and space—beneficial only to the consideration of our reader and his amusement. Here is a picture, roughly drawn, of Chinese manners in a Chinese interior.

In all the houses of the wealthy there are two raised seats at the end of the reception room, with a table between them. The seat on the left side is considered the seat of honour, and the visitor is invariably pressed into it. Scenes which seem most amusing to the stranger are always acted on an occasion of this kind. The host begs his visitor to take the most honourable post, while the latter protests that he is unworthy of such distinction, and in his turn presses it upon the owner of the mansion, and so they may be seen standing in this way for several minutes before the matter is settled. It is the same way when a man gives a dinner; and if the guests are numerous, it is quite a serious affair to get them all seated. In this case it is not only the host and his household who are begging the guests to occupy the most honourable seats, but the guests themselves are also pressing these favourite places upon each other. Hence the bowing, talking, sitting down, and getting up again; before the party can be finally seated, is quite unlike anything one sees in other parts of the world, and to the stranger is exceedingly amusing, particularly if he does not happen to be hungry.

The locality is Tse-kee, famous for its Flora and its Floras—in other words, its vegetation is abundant and its women are beautiful. Mr. Fortune says:

"The ladies in this part of China are famed for their beauty. It is a curious and striking fact that in this old city and its vicinity one rarely sees an unpleasing countenance. And this holds good with the lower classes as well as it does with the higher. In many other parts of China women get excessively ugly when they get old, but even this is not the case at Tse-kee. With features of more European cast than Asiatic, and very pleasing, with a smooth, fair skin, and with a slight colour in their cheeks, just sufficient to indicate good health, they are almost perfect, were it not for that barbarous custom of compressing the feet."

The delicate creatures, however, are somewhat panther-like when in a rage. Billingsgate would probably admire—a Victoria gallery would certainly applaud—an exhibition of a Tse-kee lady, going off "in the fashion here described."

"Happening one day at this time to be in a bamboo forest, I came upon two men engaged in cutting down some of the bamboo-trees. Just as I came up with them, a farmer's wife made her appearance from an opposite quarter, and was apparently in a state of great excitement. The men, it appeared, had bought a certain number of the trees, which at the time of sale had been duly marked. But in cutting, instead of taking those they had bargained for, they had just cut down a very fine one which was not for sale. The old lady was so excited that she either did not see me, or her anger made her disregard the presence of a stranger. She commenced first in low short sentences to lament the loss of the bamboo; then louder and louder sentence after sentence rolled from her tongue, in which she abused without mercy the unfortunate men for their conduct. At last she seemed to have worked herself up to a frantic state of excitement; she threw off her head-dress, tore her hair, and screamed so loud that she might have been heard for more than a mile. Her passion reached the climax at last, and human nature could stand it no longer. With an unearthly yell and a sort of hysterical gulp she tumbled backward on the ground, threw her little feet in the air, gave two or three kicks, and all was still. Up to this point I had been rather amused than otherwise; but, as she lay perfectly still and foamed at the mouth, I became alarmed. The poor men had been standing all this time with their heads and looking as sheepish as possible. I now looked round to see what effect this state of things had on them. They both shrugged their shoulders, laughed, and went on with their work. About a quarter of an hour afterwards I came back to the spot to see how matters stood—the lady was still lying on the ground, but apparently recovering. I raised her, and begged her to sit up, which she did with a melancholy shake of the head; but she either could not or would not speak. In a little while afterwards I saw her sit up and walk slowly and quietly home."

In the arts Mr. Fortune thinks the Chinese have lost ground. Their pottery is not the pottery of ancient days. They have lost the mystery of their brilliant dyes. China colour is now tame and sunless. We read:

"It is well known that the Chinese value ancient works of art, but they differ from Western nations in this, that the appreciation of such articles is confined to those of their own country. As a general rule they do not appreciate articles of foreign art, unless such articles are useful in daily life. A fine picture, a bronze, or even a porcelain vase of 'barbarian' origin, might be accepted as a present, but would rarely be bought by a Chinese collector. But while they are indifferent about the ancient works of art of foreign countries, they are passionately fond of their own. And well they may, for not only are many of their ancient vases exquisite specimens of art, but they are also samples of an

art which appears to have long since passed from amongst them. Take, for example, their modern porcelain, examples of which may be seen in almost every tea-shop in London. The grotesque figuring is there it is true, but nowhere do we find that marvellous colouring which is observed on their ancient vases. I often tried to find out whether as a nation they had lost the art of fixing the most beautiful colours, or whether in these days of cheapness they would not go to the expense. All my inquiries tended to show that the art had been lost."

No reader of the *Athenæum* needs to be reminded that Mr. Fortune's business in China is that of a naturalist. Among the new plants and seedlings introduced under British rule into India—and now naturalized in that dependency—Mr. Fortune's contributions rank very high. In this book we have little historiettes of the introduction of these new vegetable growths,—some of which stories have a peculiar flavour, almost poetical. To give an example from these annals of the plants, we take the chestnut:—

"Amongst these woods I met with the chestnut for the first time in China. This discovery was of great importance, as I was most anxious to introduce this to the Himalayan mountains in India. Many attempts had been made to introduce it from Europe, but they had not succeeded. The seeds of such trees as oaks, chestnuts, tea, &c., retain their vitality for a very short time after they are gathered if they are not sown and allowed to vegetate. It is therefore useless to attempt to send these seeds in dry paper parcels or in hermetically sealed bottles from Europe to the north of India. The chestnuts which I had met with in the markets of China, although excellent for the dessert, were generally too old for vegetating; but now, when I had discovered the locality where they grew, there was no longer any difficulty in procuring them quite fresh. There are two species cultivated on these hills. One is somewhat like the Spanish, and, although probably a different variety, it produces fruit quite equal in quality, if not superior, to the Spanish chestnut. The other is a delicious little kind, bearing fruit about the size and form of our common hazel-nut. Large quantities of both kinds were procured in the autumn of this year, sown in Ward's cases, and sent on to India. Part were sent to Government and part to the Agricultural and Horticultural Society. They vegetated freely during the voyage, and many hundreds of nice healthy young plants reached India in the most perfect condition. The chestnut may now be considered naturalized on the hills of India, and in a few years will no doubt make its appearance in the markets amongst other fruits."

Does the reader care to pass from these simple and serene topics to the flare and blaze of war? Mr. Fortune saw the capture of Shanghai by the rebels,—and he entertains some very strong views on the conduct of English and American authorities in those waters, which we cannot share, even on his own representation of the facts. But let us lay the facts before our readers.—

"On returning to Shanghai I found no progress whatever had been made, and indeed men's minds were so full of the rebellion raging in the country at the time that little else could have been expected. In the end of August and beginning of September rumours were current that the Fokien and Canton men, who are rather numerous at this port, were about to rise and hoist the standard of the new Emperor, Thae-ping-wang, in this ancient city. The authorities, who had long felt their weakness, issued proclamations denouncing a man named Le, who, with some forty others, was taken up and detained for some hours at the office of the magistrate. The official, however, did not dare to punish these persons: indeed, he was coolly informed that if he did so his own head would pay the penalty. This threat had the desired effect: Le and his companions were set at liberty, and it

is needless to say grew bolder and more unruly than ever they had been before. As a further step to preserve the peace of the city, a body of lawless men belonging to a secret society, who could not be controlled, were taken into the pay of the Government. This was a last resource, and placed the Government upon a mine which could be sprung at any moment for its destruction. The morning of the 7th of September, being the day on which the mandarins usually pay their visit to sacrifice in the temple of Confucius, was chosen by the rebels for the attack upon the city. Without knowing anything about their plans, I happened to pay a visit to the city soon after day-break. On entering at the north gate I observed a number of men looking earnestly at some object in the guard-house, and saw at a glance that something of an unusual nature had taken place. Ascending the steps of the guard-room with the Chinese, I was horrorstruck at finding the mats and pillows belonging to the guard saturated with human blood. Upon inquiry, I found that a band of men, believed to be composed chiefly of the members of the secret society already noticed, and called the 'Small Sword Society,' had entered the city and were then on their way to the houses of the chief mandarins, namely, the Taoutae and Che-heen. They had met with some feeble resistance from the guard, whom they soon overpowered and made themselves masters of the gate. When the rebels reached the centre of the city, they divided themselves into two divisions,—one of which marched to the Che-heen's office, and the other to the Taoutae's. The guard at the Che-heen's, consisting of about forty men, fled without making the slightest resistance, and are supposed to have been in league with the rebels. Some one ran to inform the magistrate that his house was attacked, and the old man came out and endeavoured to pacify the rebel mob with a few fair words and promises for the future. He was told, however, that such promises were now too late, upbraided for his former conduct, and barbarously murdered on the spot."

Revolutions, of course, are not made with rose-water. The murdered man, be it remembered, was the military governor of Shanghai. We have nothing to urge in behalf of the conquerors,—except, perhaps, to hint that it is customary for military commanders to die at their posts, and to mention the little fact that, if the Che-heen had not been slain by the rebels, he would have been strangled by his master. To proceed:—

"The division which marched to the Taoutae's was equally successful, and met with no resistance. Report says this officer—who was the highest in Shanghai—behaved very bravely on this trying occasion. Having been informed of the intended attack a minute or two before it took place, he dressed himself in his official robes and came out to meet the rebels. Most of his attendants had fled, and, seeing that the few men who remained true were a very unequal match for the rebels, he prevented them from offering any resistance. 'If you want my life,' said he, 'you have the power to take it,—see, I am unarmed and defenceless.' The rebel chief replied that they did not want his life, but that he must forthwith hand over the official seals, and take an oath not to molest those who were now the masters of the city. He immediately gave up the seals, and retired to his own apartment, where he was allowed to remain unmolested while the other parts of the buildings were plundered and gutted."

This courtesy rather reminds us of the graceful way in which our dear allies festoon their revolutions with acts of politeness. Might not the scene of the following acts be laid in the Carrousel or the Rue de Rivoli?—

"In the afternoon I paid another visit to the city with the Rev. Mr. Edkins, of the London Missionary Society. On arriving at the north gate we found a strong guard stationed there, who, after some little persuasion, allowed us to pass in. From the appearances which presented themselves at every turning, it was evident the rebels had made

a good use of their time. Not only were all the gates strongly guarded, but patrols of two men each were marching through the city in all directions and preserving order. These guards had strict orders to preserve the property of the inhabitants from thieves of all kinds, and to punish in a summary manner all who might be caught stealing. Two men who were taken in the act were immediately put to death without judge or jury or trial of any kind. The order which prevailed in all quarters, considering the lawless bands who were in possession of the city, was very remarkable."

After a hurried visit to the house of the murdered Che-heen,—at which Mr. Fortune pauses for an instant to moralize and botanize,—telling us in the same breath that the body of the magistrate was "covered with wounds," and that the "pretty arbour" in which he lay dead was "covered with the *Glycine sinensis*,"—we come again to the residence of the Taoutae.—

"This place had been made the head-quarters of the rebels, and we found the doors strictly guarded by their men. The guards allowed us to pass without question; and, walking up a straight path to the furthest end of the buildings, we found a large hall filled with armed men, engaged in arranging some matters connected with their food and wages. A more blackguard or unruly looking collection of human beings I had never before seen. Some were armed with short swords, others with muskets or pistols, and a number with rusty-looking spears of all forms and sizes. Here and there we observed some busily engaged in grinding their swords, and every now and then feeling their edges like a butcher about to slay an animal for his stall. The great number were taking part in a hot discussion which was then going on with their leaders, all talking at the same time, and, apparently, in the greatest disorder; but, as this is Chinese custom, it gave us but little surprise or concern. The uniform worn by this motley band was most varied in its character; but each man wore a distinguishing badge of some kind, either round his head, or as a sash round his body, or on his breast. The Fokien bands had generally a red band tied round the head; while the Canton men had a white one, said to be a badge of mourning for the Ming dynasty—their ancient kings. Having seen quite enough of these unruly spirits, we left their halls, and walked quietly homewards through the streets of the city. Every place was perfectly quiet:—some of the shops were open, and the people generally seemed to be looking on with Chinese indifference."

The two parts of this picture scarcely harmonize. The conquerors who spared the magistrate whom they had overthrown, who respected all private property, who stopped, as we understand, the possible effusion of blood, could scarcely be the blackguards Mr. Fortune fancied. At all events, the affair was native,—and our officers had clearly no right to favour either side in such a quarrel.

*A Concise History of the English Constitution.*  
By Edward Howley, Esq., Barrister-at-Law.  
(Longman & Co.)

This history is written in a style precisely the opposite to that adopted by Mr. Amos in his work on the Constitution in the time of Charles the Second; which we recently noticed. While Mr. Amos delights in the curiosities of constitutional history, and treats his subject much as the "great Shakspearian jester" at the circus may be supposed to treat our mighty dramatist, the author of the present history exercises a rigid self-denial with respect to incidents, however amusing, that do not directly bear upon his subject. Perhaps each author might learn something from the other. Mr. Howley's sketch might gain by a little more variety of colour, while Mr. Amos's last-born would certainly appear to greater advantage if some of its finery were laid aside.

The author defines the English Constitution "as the aggregate of the laws that determine the political relations between the bodies that share in sovereign power, and between those bodies and all subordinate legislatures, together with the laws that regulate the political relations between the sovereign bodies, the subordinate legislatures, and the individual members of the community"—a definition which appears open only to the not uncommon objection, that another definition may be thought necessary to define it. Of this constitution "Feudalism depicts the infancy; Magna Charta is, as it were, the baptism of the infant; the Revolution has imparted the strength of manhood," and Mr. Howley's object is to trace the development of the little feudal baby into the full-grown Constitution, about which we all talk so much and understand so little.

Mr. Howley pursues his object in a course of essays, in each of which some one of our institutions, or some one of the leading facts, or critical periods, of English history is considered. His opinions are evidently the fruits of well-digested and extensive reading, his favourite authority in our early history being, as we think, Sir F. Palgrave. The spirit of the book is throughout liberal, fair, and sensible. As a specimen of the author's style, we extract a passage, in which, after tracing the growth of our free press, he points out its effects and duties:—

"Rousseau has proposed that at fixed periods the entire people should be expressly asked if they approved of the executive department of the government. Without the disorder of such appeals, the press joins the leaders of parties in asking the question daily, and the system of ministerial changes is the response to the voice of the public. It is also the duty of the press to annihilate space, and bring the people within hearing of the legislature, and the legislature within hearing of the people. As well might a man attempt to ascertain the time by a watch without hands, as to discover public opinion without a free press. Trial by jury, subsequent to publication, is the regulator of the press. There might be an elective despotism as well as the despotism of one man, if a free press did not help to balance the wishes of the people with the power of the legislature."

We infer that Mr. Howley is a young man from various circumstances. In the first place, from the modesty of his Preface,—modesty being a plant that has never yet been known to flourish long in Westminster Hall; in the next place, we must add, from an occasional crudeness of style, but chiefly from a delightfully-fresh excuse that he makes for quoting the exact words of several statutes,—which is no other than this, because "in the progress of the consolidation of the law of England the old statute books shall gradually disappear from even the lawyer's library, and be left to the moth and the antiquary." To what Mr. Howley refers when he speaks of *progress* we do not know; for anything we see Mr. Howley may be the root of a pedigree as long as that set forth in the great Shrewsbury case,—nay, the present Chancellor may be forgotten,—before the moth and the antiquary obtain the library which no doubt is destined for them at last. Mr. Howley *must* be young; and this being so, we have not recently met with a book that gives fairer promise than the present. If, on a future occasion, he can, in consideration of our human weakness, afford us a little constitutional gossip in an occasional foot-note, as Hallam has condescended to do, we shall be grateful;—the great point, however, is to retain that careful and conscientious spirit which is shown in this work.

*River Gardens; being an Account of the best Methods of cultivating Fresh-water Plants in Aquaria, in such a manner as to afford suitable Abodes to Ornamental Fish, and many interesting kinds of Aquatic Animals.* By H. Noel Humphreys. (Low & Co.)

THE floating gardens of Cashmere are scenes of exquisite beauty in the paradise of poetry; but in sober reality, they are little more than marshes, with picturesque weeds, a poisonous smell, and abundance of seeds for the propagation of fever and rheumatism. To the localities in question few people have the power, and none need reasonably have the desire, to repair. The wish is all the less justifiable now that Fashion and Science have joined hands, and on their united palms bring Sea or River Gardens into our very drawing-rooms. Some of the mysteries, many of the beauties, much of the "manners and customs" of the deep are thus rendered familiar to the sight and other intelligences of the beholder. But even familiar things cannot always be perfectly enjoyed, nor application be made of their uses, without the aid of a teacher. Alexander once asked Aristotle to teach him the knowledge of things that had become common; and Aristotle probably acquiesced with considerable alacrity. Even so, Mr. Noel Humphreys accedes to a confessed, or expressed, requirement on the part of the young public to teach them something about the "River Gardens" which now adorn or furnish so many English homes. He has done it with good effect, yet not with that complete care which such a subject demands. What, for instance, should we think of a geographical lecturer who should illustrate the subject of Asia by reference to a map of the West India Islands? Mr. Humphreys is merry on Rees's beautiful work, in which a miniature lobster, quite alive, is painted red! The fault is laid on the colourist for the bookseller, who, however, says our author, "commits this special sin in good company; for I recollect a noble picture of the 'Miraculous Draught of Fishes,' by no less a hand than that of the great and accomplished Rubens, in which a lobster, scrambling from the heavily filled net as it is drawn up, is also painted a magnificent scarlet." But there are greater faults than this in the plates by which Mr. Humphreys illustrates his subject. Whether they are to be attributed to artist, lithographer, colourist, or author, we do not pretend to say, but they go far to render a book, otherwise useful, almost useless. For example, the author (p. 31) tells his young readers that No. 2, Plate viii., is the Great Water Plantain, the *Alisma*. We refer as directed, and we find No. 2, Plate viii., to be "The Yellow Water Iris (*Iris pseudacorus*). The *Alisma* is not in the plate at all. Again, No. 1 in the same plate is described in the text as "The Water Soldier (*Stratiotes aloides*):" in the plate itself, No. 1 is "The Arrow Head (*Sagittaria sagittifolia*);" the Water Soldier, or Aloe, has the number 3 attached to it. In the text No. 4 is the Iris, in the plate it is "The Water Spider (*Argyroseta aquatica*)." Plate iii., No. 1, is described as being that grace of the water, the *Hydrocharis*, or Frogbit. We turn to the plate and number indicated, and we find our old friend the Forget-me-not,—the *Hydrocharis morsus-rani* is shown in the plate under No. 2. Once more, the author refers us to Plate viii., No. 3, for the Arrowhead, but under that number the plate gives us the Water Aloe; the Arrowhead being under No. 1. Then, of fish, Plate iv., No. 1, according to Mr. Humphreys (p. 49), is the Perch. The plate is under the eye of the reader, and at the number indicated he finds

the Minnow! Look at No. 2 in this beautiful view, says our exhibitor, and you'll see a representation of the Tench,—we look, but still can only see a Minnow. The Tench, in the plate, is under No. 4; but in the text (p. 59) Mr. Humphreys assures us that No. 4 is "The Pike," who is, in the plate, about to swallow the number which indicates him, and which is No. 6! So, No. 3 is described by the writer as the Roach,—by the artist as the Perch! 5 and 6, says Mr. Humphreys, represent the Minnow! 5 and 6, says the lithographer, are respectively the Roach and the Pike,—and so indeed they are. Will not these descriptions remind our readers of the colloquy between the showman and the children? "Look to the right, my little dears, and you'll see the lions attacking of the dogs. Look to the left, and you'll see the dogs attacking of the lions."—"If you please, sir, which is the lions, and which is the dogs?"—"Whichever you please, my pretty dears; you've paid your money, and you've a right to choose." But this right of choice in a scientific book is not worth paying for. Indeed, in the book before us, the choice does not seem to be always conceded. Thus, in a most interesting chapter on our charming but somewhat irritable acquaintance, the Stickleback, we are referred to Plate v. We turn over the pages, in vain, between Plates iv. and vi.; ultimately Plate v. is found some pages before Plate i. It is evident that artist and author have not worked in connexion with each other, or these discrepancies would not have come before the eye of the public. They may be remedied by a list of *errata*. We leave the party responsible for having committed them to the reproaches of his own conscience, without ourselves attempting to name him to our readers. Perhaps, as in the case of the French King and his unsuccessful battle, mentioned by Prior—

Great Mars mistook tho' Louis—ordered right.

Setting this serious drawback out of sight, this little volume is good in design and execution. The descriptions are short but lucid, and interesting,—like that of the transformation of the "scorpion-like creature" which inhabits the waters, emerges from it to wither away in the shape of a dried-up monster, which ultimately bursts open to give passage to that glorious denizen of the air, the incomparable dragon-fly. A century of sermons could not teach the sublime wisdom to be reaped by the study of this one fact. Indeed, the whole book (saving the plates and the references to them) is brim full (to use a common phrase) of that knowledge which lifts up the heart, which is brim full also of wonder, praise, and gratitude to Him of whom Herbert so truly said, in addressing "Providence:"—

Thou art in small things great; not small in any.

Thy even praise can neither rise nor fall.

Thou art in all things one; in each thing many.

For thou art infinite in one and all.

It is not very long since we heard an entire church-school of little girls repeat by rote the whole of the thirty-nine Articles in a very broad accent; and our benevolent heart bled for the poor victims, and beat against, rather than for, the good and smiling pastor who superintended the torture. The "articles" which teach the glory and greatness of God in his works are to be found in books like this before us. Not books expressly on "River Gardens," but in which the mind is directed to the great agencies which, with God, are for ever about us. The knowledge that plants immersed in water emit oxygen, that fish and certain other animals live longer in vessels of water in which aquatic plants are growing than without them, and that the water under such circumstances remains longer clear,—there being a continual exchange of carbon and oxy-

gen going on between the animals and the plants;—this knowledge has only been gradually arrived at. Lavoisier and Priestley began the discovery; Mr. Ward and Dr. Johnston extended it; Dr. Lankster (in 1849) went further when he kept sticklebacks in a glass vessel, with a plant of *Vallisneria*, "which was, in fact, a true *Aquarium* upon principles now adopted"; and Mr. Warrington completed the process, especially by establishing the necessity for a cleansing agency, and finding his scavengers of the *Aquarium* in the useful *Water-Snail*. Without the latter, although it might be said, with Juvenal;—

yet few, after running to look, would be able to see much where the water-snail has not been, for a long time, employed in consuming putrescent substances which will form in *Aquaria* as they do in natural ponds. The very narrative of these matters does not merely amuse and enlighten the mind, but stimulates it towards research and inquiry;—and this research and inquiry, or the examiner must be stone blind, will lead him who makes the search, not only to behold Nature, but to see with his mind's eye, Nature's God. Small as this book is, it tells in nearly every page of some wonder of the Creator; even in its simple details, of how to prepare and keep an *Aquarium*, the instruction given must be felt as having a refining influence upon the mind. And now, having noticed the one error of the work, we will not part from it without taking a sample from the measure. The stickleback, for instance, is, in the eyes of the ignorant, only a contemptible fish; but see his glory and his merit as warrior abroad and tender nurse at home. In a pitched battle we see

"the combatants swimming round each other, fencing with the utmost skill, each watching for an opportunity to dash at his opponent with his sharp spines fully extended, or failing such an opportunity, resorting to the warfare of the mouth. Such a contest frequently lasts several minutes before either gives way. When one at last retires, beaten by sheer exhaustion, he is followed by the conqueror, who chases him till himself unable to pursue. Many such contests, however, terminate fatally in the early part of the onset, fatal wounds being at the first furious passes inflicted with the spines. These, however, I am happy to say, are the habits (as we are informed) of the male fish only, the females being quite pacific and never interfering in these sanguinary conflicts. They are indeed always without the gaudy and soldier-like uniform of the male, which in summer is bright with glowing scarlet on the chest, while on the back shades of rich purple are often found, beautifully blending into green and white. In combat they appear to have the power of assuming their brilliant colours, as Indians do their war-paint, and during the contest the little scaly warrior is refulgent with scarlet, vivid green, and white." If conquered, however, his war-paint fades to the duller hues, while the victor swims triumphant, and still splendid in his gaudy uniform. If fatally wounded, the defeated hero, in his latest agony, once more assumes his splendid colouring (but not so brightly), as though in his last delirium he fancied himself the conqueror.

And here are the hero and his ladies at home: "Till M. Costa read his interesting paper, on 'The Nidification of the Stickleback,' the other day, at the French Academy, modern naturalists, speaking generally, may be said to have been ignorant of this peculiarity in any species of fishes, as no published details had appeared. It had been singularly overlooked by them that Aristotle, above 2,000 years ago, had stated that a certain little fish had the habit of constructing a nest like that of a bird." The female, or rather females—for the Stickleback is a polygamist—do not appear to offer any aid at all, and expect their lords not only to do all the fighting, as previously described, but also all

the work, while the wives remain idle, in a kind of fine-ladyism, which the male Stickleback appears, in his polite devotion to the sex, entirely to approve of. At spawning-time, therefore, the males may be observed, one and all, very busy in preparing the nursery, an evidently arduous task to each little architect, who brings all the materials in his mouth, of course in very small quantities at a time, and frequently from very considerable distances. It is very instructive to observe his contrivances for preventing the foundation of his structure from being carried away by the stream, which he effects by bringing sand, also in his mouth, and placing it upon the successive layers, forming the foundation of his edifice. His next process is to cement these layers well together, by a gluten which he obtains from his own skin, by rubbing himself against them; and thus is formed the floor upon which the rest of the structure is to be raised. It is occasionally further secured at its anchorage by a root or twig at the bottom of the stream, or by some other accidental assistance. His next process is to stick small, or occasionally stronger materials, as uprights, all round the foundation; frequently taking them out with his mouth, and putting them in situations more to his fancy, till he is at length satisfied that they are all in the right places. Sometimes he finds a portion of his materials altogether unsuitable, in which case he takes it away to a distance from the intended nursery of his offspring, and, regardless of labour and fatigue, gets another lot of materials. He cements the walls as they arise, by rubbing against them, as he had done to the floor, and then sets about the roof, which he completes in a similar manner. His hardest work appears to be this 'cementing process,' the vibrating of the body, by means of which he extrudes the necessary mucus from the surface of the skin, seeming to exhaust him very much. He makes two openings to his dwelling, a front and a back door as it were, which he retains in suitable form by passing continually through them in such a manner as to keep them neat and open. When the nest is completed, combats often occur between males to keep or obtain possession; and then they have many polite ways of inviting a favourite female to come and take possession of the edifice they have constructed, always keeping guard during the time she is depositing her eggs, and wearing, in honour of the occasion, their gayest uniforms, frequently assuming bright scarlet, and pure white on the joyful occasion. The male maintains his guard in full uniform until the spawn or eggs are all hatched, and the young fry begin to disperse in all directions. The nest is said to resemble that of the Long-tailed Titmouse, which, like it, has two entrances.

The *Aquaria*, however, will reveal more than all this to the prying eye of a gratified public; and we almost feel regret for the sticklebacks that their domestic privacy will be thus invaded, and that they will no longer be enabled to carry out the recommendation of Montaigne, contained in the observation, that "les aigreurs comme les docteurs du mariage se tiennent secrètes par les sages." *Specimens of Tables, Calculated, Stereomoulded, and Printed by Machinery.* (Longman & Co.) More than eight years ago [see *Athen.*, Nos. 1094 and 1103], we gave an account of the matter at issue between the Government and Mr. Babbage, as to the first of the calculating machines invented by the latter. At that time the patience, energy, and ingenuity of two unknown Swedes, George and Edward Schantz, father and son, had matured a plan of execution, which has at last, by the assistance of the Swedish Government, actually produced results. Taking Mr. Babbage's ideas, as explained by Dr. Lardner in the *Edinburgh Review* for July, 1834, they have made their own details, and by the work of their own heads and hands have produced the machine from which the tables before us are calculated, and stereotyped. We cannot accept such a hybrid as *stereomoulded*,

A large part of the scientific world looks very coldly on this invention. They say it is of no use; that tables could be constructed for a small part of the money, as many and as good as the machine would ever make. Dr. Young thought, we believe, that a portion of what was to be spent on Mr. Babbage's machine, invested in the funds, would keep computers enough at work to supply the place of the machine. This argument was true enough, after a sort. Mr. Veller, senior, made use of the very same argument, in a manner which might have stopped railroads, if it had been duly weighed at the time when Stephenson was laughed at for talking of ten miles an hour, and was obliged to keep sixty miles an hour to himself. What rate could I keep a coach at, said the veteran whip, for 100,000*l.* a mile, paid in advance. The event has shown that the argument was wrong: the railroad is what it is, and there is much reason to think that the telegraph would never have been thought of in our day but for the railroad. On with the work, then: let every development of thought, and every adaptation of thought, be encouraged and welcomed, even though its ultimate uses, we mean those uses which the man of the day can see, were as distant as gravitation and lunar distances from the conic sections of the Platonic school of geometers, which were ready to hand when wanted. Those who decry the highest stone because it supports nothing are fortunate in one point, they will always have something to decry: those who are busy in raising the next stone will find them another job at the very instant the old one is finished. Machinery will do anything which symbolic calculation will do, whether simply numerical or algebraical; and the highest recent developments of algebra seem to point to a time when the details of mere calculation must be the work of machinery, if final results are to be actually exhibited.

George Schantz, the father, took up the subject in 1834, after reading the *Edinburgh Review* above mentioned. He desisted, after proving the practicability of the idea by some models. In 1837, Edward, the son, took up the plan, and, after a refusal from the Government to lend any aid, the two completed a machine of small compass in 1840. This was enlarged, the model of the printing part was added, and the machine was exhibited to the Swedish Academy of Sciences in 1843. On the certificate of this body, the projectors sought for orders (we mean commissions to construct machines) in various countries, but without success. In 1851, after another inspection in the previous year by the Swedish Academy, a new and unsuccessful application was made to the Government. A motion for a national recompense in the Diet was more successful;—the motion was carried, subject to the condition that the King, after examination, should find the machine complete and successful. But the projectors wanted the recompense to complete the machine; and they obtained it on giving security for its return in case of failure. Fifteen gentlemen, whose names are worthily given in the preface which we are now abstracting, ran the risk for the honour of their country. The machine was completed, and performed its work perfectly at the very first trials. But the expenditure had far exceeded the recompense awarded; on which, at the suggestion of the King, the Diet added another sum of the same amount. This was in August, 1854. The inventors immediately brought their machine to England, where it soon excited interest. Mr. Gravatt, the civil engineer, took it up, explained it at the Royal Society, and at the Paris Exhibition. The machine was again brought to England in 1856, and the publication of the present

Tables was resolved on. While this was going on, Prof. Gould, of Albany, exerted himself to find a purchaser in America. T. F. Rathbone, a merchant of Albany, bought it—for 1,000*l*. we have been told—and presented it to Dudley Observatory, in his own town. Great Britain, in consideration of nearly 20,000*l*. expended on an attempt which it would not complete, has the honour of being the ground on which an American merchant bought the machine which the Swedish Government had enabled two of its subjects to make. The idea of finding a purchaser in England seems never to have entered the mind of any one.

We shall not attempt to explain the principle of differences, nor to give any thing further than the following extract on the machine itself. Many parts of Mr. Babbage's details have been adopted, and many have been altered.

"The calculating portion of the machine, which appears in the front of the drawing, consists of a series of fifteen upright steel axes, passing down the middle of five horizontal rows of silver-coated numbering rings, fifteen in each row, each ring being supported by, and turning concentrically on its own small brass shelf, having within it a hole rather less than the largest diameter of the ring. Round the cylindrical surface of each ring are engraved the ordinary numerals from 0 to 9, one of which, in each position of the ring, appears in front, so that the successive numbers shown in any horizontal row of rings may be read from left to right, as in ordinary writing. The upper row exhibits the number or answer, resulting from the calculation to fifteen places of figures, the first eight of which the machine stereotypes. The numbers seen on the second row of rings constitute the first order of differences; also to fifteen places of figures, if that number be required; and the third, fourth, and fifth rows of rings, in like manner, exhibit the second, third, and fourth orders of differences. Any row can be set by hand, so as to present to the eye any number expressed according to the decimal scale of notation; such as the number 987654321056789, the first eight figures of which, if in the uppermost row, would, on being calculated by the machine, be immediately stereotyped. But by simply changing a ring in each of two of the vertical columns, the machine can be made to exhibit and to calculate numbers expressed in the mixed senary system of notation, as in that of degrees, minutes, seconds, and decimals of a second. Thus, for instance, if the result 874324687856402 were indicated in the upper row of rings, it would be stereotyped 87 degrees 43 minutes, 24.69 seconds. While this process is going on, the argument proper to each result is at the same time also stereotyped in its proper place; nothing more being required for that purpose than to set each row of figure rings to differences previously calculated from the proper formula, and to place a strip of sheet lead on the slide of the printing apparatus; then, by turning the handle (to do which requires no greater power than what is exerted in turning that of a small barrel-organ), the whole table required is calculated and stereotyped in the lead. By this expression is meant that the strip of lead is made into a beautiful stereotype mould, from which any number of sharp stereotype plates can be produced ready for the working of an ordinary printing press. At the average rate of working the machine, 120 lines per hour of arguments and results are calculated and actually stereotyped, ready for the press. It is found on trial that the machine calculates and stereotypes, without chance of error, two-and-a-half pages of figures in the same time that a skilful compositor would take merely to set up the types for one single page."

Our readers will, of course, understand that the machine is not self-acting. It does not give logarithms, for example, merely for saying, Good machine, we want logarithms. It must be fed both with manual power and with calculation. The seed must be according to the harvest wanted; men do not grow figs of thistles, even in a calculating machine. But the return is greater than in most harvests: a

very little calculation makes the machine do an enormous quantity of result by help of barrel-organ exercise. But how are errors to be avoided if human fallibility is at the bottom of all? It is not a matter of course that errors will be avoided; but casual errors will be avoided. All is right, if the machine be rightly fed; all is wrong, if it be wrongly fed. Now error throughout must be detected; labour and lead therefore may be thrown away, but wrong will never be published for right.

The Tables consist of a complete five-figure set of logarithms, with the usual four figures of primitive number: there are some small specimens of other tables. The figures are, as they ought to be, punchy: the justification, as the printers call it, is perfect. The differences are not printed; the printing part was not carried far enough for this.

Calculation by machinery, with results told by the insistent calculator itself, is now an accomplished fact. It does not excite its proper interest, because the unfinished attempt of the original inventor has been for many years before the world. But the time may come when this first actual success will be quoted as the commencement of a long and singular chain of adaptations.

The Tables are appropriately dedicated to Mr. Babbage.

*Travels and Researches in Chaldaea and Susiana; with an Account of Excavations at Warka, the "Erech" of Nimrod, and Shush, "Shushan the Palace" of Esther; in 1849-52, under the Orders of Major-Genl. Sir W. F. Williams of Kars, Bart.; and also of the Assyrian Excavation Fund in 1853-4. By William Kennett Loftus. (Nisbet & Co.)*

This volume forms another chapter in the deeply interesting history of Assyrian discoveries. Although most of the information which it conveys has already in some shape been before the public, we welcome the further details now communicated. An indefatigable traveller and a zealous explorer in such a field of research has a claim to attention, and will no doubt, find many to listen to his account.

Mr. Loftus first visited Assyria in 1849, being then attached as geologist to the British expedition under Sir W. F. Williams (then Col. Williams), despatched to settle, along with Russian, Turkish, and Persian Commissioners, the disputed Turco-Persian frontier. A great part of his time was spent in making excavations in Chaldaea and Susiana, which were continued in 1853 under the auspices of the Assyrian Excavation Fund. To his intelligence and enterprise we are indebted for descriptions of the great ancient sepulchral city of Chaldaea and of the Winter Palace of the Persian kings, for many important additions to the collection in the British Museum, and for a number of facts connected with the early architecture of Babylonia. Although Mr. Loftus has been engaged in other excavations, as at Nimrud, the volume before us details almost exclusively the results of the researches to which we have above referred. The interest attaching to it is enhanced by the fact, that it describes journeys over tracts previously unvisited by Europeans, and relates such adventures and observations as will occur to a traveller in such a locality and under such circumstances.

From Mosul our travellers had a delightful sail down the Tigris to the "Baghdad of Harinu-r-Reshid," with its groves of date-trees and pomegranates, taking care, however, to inspect points of interest by the way. As an immediate journey to the frontier was found to be impracticable, the Commissioners

wisely determined to visit the ruins of Babylon and the great Persian shrines. A ride of fifty miles across a desert tract brought them to the former. The difference between the ancient splendour and the present desolation of that site is not greater than that between the present condition of these plains and their former appearance when, intersected by canals and watercourses, they were "luxuriant fields, groves, and gardens." The Turkish garrison in the immediate neighbourhood of the ruins marched to meet them, and they were entertained in European and Asiatic style, first by a brass band, with remarkable variations from Bellini, Donizetti, and Strauss, and then with a dancing performance by Hamza, whose "grace would indeed have amused if not charmed any audience." Our travellers next visited Birs Nimrud. Thence, skirting the great marsh caused by the Euphrates, they passed to Neffil, with its reputed grave of the prophet Ezekiel. In order to reach the sacred places of Persia, the marsh had now to be crossed in one of the flat-bottomed boats peculiar to the country. Meshed 'Ali, the ancient Hera—famed as the birthplace of a race of Arab kings, and as the first Moslem possession beyond the confines of Arabia—boasts of the celebrated Mosque of Ali, and is one of the great sepulchral cities. Anticipating by the rapidity of their movements the fanaticism of the populace, the Commissioners penetrated at least into the court of the great mosque. Here is a description of it.

"Like the generality of mosques, that of Meshed 'Ali is arranged in the form of a rectangle. The mausoleum stands nearly in the centre of a large court, the walls of which, as well as those of the principal building, are adorned from top to base with square encaustic tiles. The design on these is a succession of scrolls, leaves, and doves, wrought into the most intricate patterns. The colours, though bright, are so admirably and harmoniously blended and softened down by lines of white, that the surface appears like a rich mosaic set in silver. Each wall is divided by two tiers of blind arches, ornamented throughout in a similar manner, above each of which are texts from the Koran written in letters of gold. Two highly-decorated gateways, deeply set in lofty flat pannels, give admission to the great court of the mosque, and serve to relieve the otherwise monotonous aspect of the inclosure."

At three corners are minarets, two of which in front are covered throughout with gilt tiles, said to have cost two toman (1*l*. 6*s*. each). These, together with a magnificent dome of the same costly material, give to the *tout ensemble* a gorgeous appearance. Seen in the distance, with the sun shining upon it, the dome of Meshed 'Ali might be mistaken for a mound of gold rising from the level deserts. Before the door of the shrine stands an elegant fountain of brass, bright and polished like the dome itself.

Slabs of the purest gold are said to pave the flooring of the sanctuary, and utensils innumerable and of unknown value—the gifts of the pious—to decorate the shrine."

Meshed 'Ali is annually resorted to, by at least 80,000 pilgrims. Its sacred precincts form also one of the favourite burying-places of the faithful, to which annually from 5,000 to 8,000 corpses are brought. According to the sacredness of the spot of interment the priesthood charge burial fees, ranging as high as from 5*l*. to 100*l*. While the bargain is making—no easy matter in the East—the bodies are left outside the city to spread disease and death. Kerbella, with its mosque in honour of the martyred Hussein, the son of 'Ali, is another sacred city. Its sanctuary, into which our travellers were not allowed to penetrate, is inferior in splendour to that of Meshed 'Ali, but the city is even more in requisition as a burying-place than its rival.

On their return to Baghdad, our travellers

parted.—Messrs. Loftus and Churchill to explore the Jezireh (the district between the Euphrates and the Tigris), the other Commissioners to pursue a direct course to the Persian frontier. Densely populated and highly civilized as the Jezireh had been in times past, it now presents an aspect of complete desolation. Indeed, it was very much a *terra incognita*, the inundations in summer and the malaria in autumn rendering travelling possible only during a very short season. On the journey the remarkable range of low sandhills was noticed which Mr. Layard ascribes to sand issuing from the earth like water from springs. Mr. Loftus did not observe any such phenomenon, but considers them "as the vanguard of those vast drifts which advancing from the south-east threaten eventually to overwhelm Babylon and Baghddad." On their way to Warka our travellers passed through the territory of the Affej Arabs, who inhabit the marshes in reed villages of curious construction. They visited Niffar, where excavations have been carried on by Mr. Layard (*vide* chap. xxiv. of his 'Nineveh and Babylon'), Hammam and Tel Ede, "which await the investigations of some future adventurer,"—we may add with promise of success; and Mûgeyer, identified as the Ur of Abraham, with its great temple, since explored with such excellent result by Mr. Taylor.

Whether Warka be the same as the *Erech* of Genesis x, or not, its ancient extent and importance are beyond doubt. Its mounds have not, it is true, yielded bas-reliefs like the palaces of Assyria, but they have afforded abundant information on Babylonian architecture and on the modes of burial 2,000 years before the Christian era. Its solitude and desolation are even more striking than the scene presented at Babylon.—

"There is no life for miles around. No river glides in grandeur at the base of its mounds; no green date groves flourish near its ruins. The jackal and the hyena appear to shun the dull aspect of its tombs. The king of birds never hovers over the deserted waste. A blade of grass or an insect finds no existence there. \* \* Of all the desolate pictures which I have ever beheld, that of Warka incomparably surpasses all. There are, it is true, lofty and imposing structures towering from the surrounding piles of earth, sand, and broken pottery, but all form or plan is lost in masses of fallen brickwork and rubbish."

The most lofty and ancient of the ruins of Warka is a tower, called Buwáriyya, 200 feet square, and built entirely of sun-dried bricks. Unlike other Babylonian structures, the basement "is without any external facing of kiln-baked brickwork," being on each side supported by massive buttresses of peculiar construction, which bear inscriptions recording the dedication of this building to the Moon by King Uruk, supposed to have lived about 2230 B.C. The upper terrace seems to have been rebuilt or repaired by Sinshada, about 1500 B.C. The bricks of the buttresses are inscribed with eight lines of complicated monogrammic characters peculiar to the earlier cuneiform inscriptions. Mr. Loftus, however, failed to discover any dedicatory cylinders. He supposes "that they had long previously been destroyed by the fall of brickwork." Probably the most important among the many interesting structures at Warka is that known as Wuswas, from its first Negro explorer. This building, standing within an inclosure of more than 7½ acres, and reared on an artificial platform 50 feet high, for the first time exhibited the characteristics of early Babylonian architecture. It is now well ascertained "that groups of columns and double recesses were the prevailing type of Assyrian and Babylonian external architecture." This

style gave place to Greek Art during the dominion of the Seleucidae, but came again into vogue under the Sassanians. The absence of records leaves it somewhat doubtful whether Wuswas belongs to the first or to the *renaissance* period of native Art. But probability attaches to the opinion of Mr. Loftus, who fixes its erection about the seventh or eighth century before Christ.

It is perfectly impossible for us to notice all the various objects of architectural interest discovered in Warka. But we must at least mention the remains of a perfectly unique edifice, the walls of which were ornamented by a mosaic of terra-cotta cones, "dipped in red and black colour, and arranged in various ornamental patterns, such as diamonds, triangles, zigzags, and stripes," with the appearance of which some of our readers may be familiar, among others, from the sketch in Mr. Fergusson's 'Handbook of Architecture' (Vol. I. p. 185). Even more striking than this painted cone-edifice was another ornamented with "three rows of vases arranged horizontally, mouths outwards, and immediately above each other." But what lends a peculiar interest to Warka is the fact that, like Meshed 'Ali and Kerbella at present, it had been one of the sacred burial-places to which for a period of nearly 2,500 years remains were deported. Indeed, it seems to be a vast necropolis, the funeral remains extending probably a depth of 60 feet. Mr. Layard's 'Nineveh and Babylon' made the public acquainted with the shapes of the coffins discovered and the difficulty of transporting them. Mr. Loftus's Arabs—many of whom were grave-spoilers by profession and long habit—at last succeeded in uncovering several good coffins, which by a peculiar contrivance were safely transported. With another discovery made at Warka—the tablets, supposed by Sir H. Rawlinson to have been orders on the Babylonian treasury—our readers are acquainted from the report in our columns [*vide Athen.* No. 1220].

We have some notes on the excavations at Shush, the Susa of the Greeks and the Shushan of the books of Daniel and Esther. Both classical and biblical readers know of its former importance and splendour. In their attempts to explore these ruins, our travellers had to encounter continual annoyance from the priesthood of the neighbouring Dizful—by the way, called "the Manchester of these regions,"—to whose special charge the reputed grave of the prophet Daniel was intrusted. Here is a description of the state of Shuster—the seat of the Persian Government in Arábstán,—which, with slight variations, also applies to Dizful.—

"The town appeared as though an earthquake had recently occurred; the bazaars, once so famous, were deserted, and the houses were apparently in the act of falling on the inhabitants, many being merely heaps of bricks. Ruin! ruin! ruin! was the prevailing character. \* \* What we saw was the result of continued misgovernment, over-taxation, and internal feuds. Shuster is the abode of many noble families, constantly drawing the sword upon each other. Every quarter has its own chief, who is surrounded by his followers, ready at any moment to attack their neighbours. The influence of the Persian Government is only maintained by keeping up a feeling of hostility among the various clans."

A firman having been procured from the Shah, excavations were carried on for some time under the personal direction of Sir W. F. Williams. The result, it is well known, was the discovery of a palace, or rather of a large hall, supposed to have been the court of the palace in which the banquet of Ahasuerus took place—almost identical with that of Persepolis, but "rivalling, if not surpassing, it in grandeur."

"The great hall at Susa consisted of several magnificent groups of columns, together having a frontage of 343 feet 9 inches, and a depth of 244 feet. These groups were arranged into a central phalanx of thirty-five columns (six rows of six each), flanked on the west, north, and east by an equal number, disposed in double rows of six each, and distant from them 64 feet 2 inches." The two central square pedestals in each of the two most northerly rows of the great phalanx were inscribed with trilingual (Seythic, Persian, Babylonian) cuneiform records. "They are the sole memorials extant of Artaxerxes Mnemon, . . . and they record the completion of the edifice which had been commenced by Darius, the son of Hystaspes." Among the many interesting objects here recovered, the first place belongs to a collection of Egyptian vases, brought to Shushan during the time of Persian domination, and bearing the name of Xerxes.

*Little Dorrit.* By Charles Dickens. (Bradbury & Evans.)

Little Dorrit is wedded,—and her tale is told. She has passed from romance into life, as a flower passes into fruit and summer into harvest. The tender and loving girl—so true, so humble, and so good—is now withdrawn from her rank of heroine and absorbed into the mass of English matronhood. But she will not depart from us at the altar into nothingness. We shall meet her again—meet her daily in the drawing-room and in the street. "A thing of beauty is a joy for ever." In the thousands of affectionate and happy homes, which her gentleness has made more gentle—in the pleasant scenes which her beauty has made more beautiful—and in the dark places which her love has brightened, like a smile of moonlight—she will never pass into oblivion. We shall see her again, often, after many years, and in unlikely corners, as we meet with the long-haired sunshine of past summers in granaries, in honey jars, and in ripe old wines. Goodness grows with time. Duty casts its bread on the waters, which is found after many days.

'Little Dorrit'—as a tale—a fragment of life, wrought up in the romancer's hand—is less complete than some of its author's works. During the year and a half of its existence as a proceeding fact in English literature, we have often heard that it was cloudy, diffuse, uninteresting—that it was false in Art, exaggerated as to character, and the like. We have not found these things true. We have had the fortune to peruse it all at once—away from coteries—on the sea-shore, with the accompaniments of swelling surf and blowing west wind; and looking at the story as a contribution to literature—weighing it as we should weigh 'Tom Jones' or 'The Bride of Lammermoor,' we have found it neither false nor weak. Some readers may honestly prefer other works by the same author to this work: we ourselves have our preferences; but we know of no other author in our time who could have produced 'Little Dorrit.' The spirits are as fresh—the humours as droll—the pathos and tenderness as deep—as in anything we know from the same hand. What an invention is the Circumlocution Office! What a marvel is Mrs. Clennam! What a picture is that of the Marshalsea! Except in 'Amelia' where have we such another prison interior! We see in 'Little Dorrit' no decrease of power, no closing of eyes, no slackening of pulse. There is enough of genius in this book to have made a sensation for any other name. To say it is not worthy of Dickens, is to pay him an immense compliment.

To quote from a volume which everybody

has read—or will read—is superfluous. Yet we are tempted, to the extent of a column or so, to show with what keen and daggerreotyping eyes Mr. Dickens observes. Can any picture of a common interior be more exact and yet more humorous than this sketch of an ordinary French room?—

"It was the pattern of room always to be found in such a house. Cool, dull, and dark. Waxed floor, very slippery. A room not large enough to skait in; not adapted to the easy pursuit of any other occupation. Red and white curtained windows, little straw mat, little round table with a tumultuous assemblage of legs underneath, clumsy rush-bottomed chairs, two great red-velvet arm-chairs, affording plenty of space to be uncomfortable in, bureau, chimney-glass in several pieces pretending to be in one piece, pair of gaudy vases of very artificial flowers; between them a Greek warrior with his helmet off, sacrificing a clock to the Genius of France."

In ten lines everything is set down. George Robins would have envied the exactness, Fielding the drollery of this enumeration. Equally delicate and delicious is this dialogue in a Paris shop.—

"Mr. Dorrit strolled much about the streets alone, looking in at the shop-windows, and particularly the jewellers' windows. Ultimately, he went into the most famous jeweller's, and said he wanted to buy a little gift for a lady. It was a charming little woman to whom he said it—a sprightly little woman, dressed in perfect taste, who came out of a green velvet bower to attend upon him, from posting up some dainty little books of account which one could hardly suppose to be ruled for the entry of any articles more commercial than kisses, at a dainty little shining desk, which looked in itself like a sweetmeat. For example, then, said the little woman, what species of gift did Monsieur desire? A love-gift? Mr. Dorrit smiled, and said, Eh, well! Perhaps. What did he know? It was always possible; the sex being so charming. Would she show him some? Most willingly, said the little woman. Flattered and enchanted to show him many. But pardon! To begin with, he would have the great goodness to observe that there were love-gifts, and there were nuptial gifts. For example, these ravishing earrings and this necklace so superb to correspond, were what one called a love-gift. These brooches and these rings, of a beauty so gracious and celestial, were what one called, with the permission of Monsieur, nuptial gifts. Perhaps it would be a good arrangement, Mr. Dorrit hinted, smiling, to purchase both, and to present the love-gift first, and to finish with the nuptial offering? Ah Heaven! said the little woman, laying the tips of the fingers of her two little hands against each other, that would be generous indeed, that would be a special gallantry! And without doubt the lady so crushed with gifts would find them irresistible."

In that art of blended pathos and humour which constitutes his originality, and in which no master of the pen has ever conquered so high a degree as Mr. Dickens, he is still himself. The following passage is not very short, measured by lines and spaces; but those who have read it more than once already for its influence on Little Dorrit's story, may read it again as an example of literary art:—

"Little Dorrit had not attained her twenty-second birthday without finding a lover. Even in the shallow Marshalsea, the ever-young Archer shot off a few featherless arrows now and then from a mouldy bow, and winged a Collegian or two. Little Dorrit's lover, however, was not a Collegian. He was the sentimental son of a turnkey. His father hoped, in the fulness of time to leave him the inheritance of an unstained key; and had from his early youth familiarised him with the duties of his office, and with an ambition to retain the prison-lock in the family. While the succession was yet in abeyance, he assisted his mother in the conduct of a snug tobacco business round the corner of Horse-monger Lane (his father being a non-resident turnkey), which could usually command a neat

connexion within the College walls. Years ago, when the object of his affections was wont to sit in her little arm-chair by the high Lodge-fender, Young John (family name, Chivery), a year older than herself, had eyed her with admiring wonder. When he had played with her in the yard, his favourite game had been to counterfeit locking her up in corners, and to counterfeit letting her out for real kisses. When he grew tall enough to peep through the keyhole of the great lock of the main door, he had divers times set down his father's dinner, or supper, to get on as it might on the outer side thereof, while he stood taking cold in one eye by dint of peeping at her through that airy perspective. If Young John had ever slackened in his truth in the less penetrable days of his boyhood, when youth is prone to wear its boots unlaced and is happily unconscious of digestive organs, he had soon strung it up again and screwed it tight. At nineteen, his hand had inscribed in chalk on that part of the wall which fronted her lodging, on the occasion of her birthday, 'Welcome sweet nursing of the Fairies!' At twenty-three, the same hand flatteringly presented cigars on Sundays to the Father of the Marshalsea, and Father of the queen of his soul. Young John was small of stature, with rather weak legs and very weak light hair. One of his eyes (perhaps the eye that used to peep through the keyhole) was also weak, and looked larger than the other, as if it couldn't collect itself. Young John was gentle likewise. But he was great of soul. Poetical, expansive, faithful. \* \* The Chivery parents were not ignorant of their son's attachment—indeed it had, on some exceptional occasions, thrown him into a state of mind that had impelled him to conduct himself with irascibility towards the customers, and damage the business—but they, in their turns, had worked it out to desirable conclusions. Mrs. Chivery, a prudent woman, had desired her husband to take notice that their John's prospects of the Lock would certainly be strengthened by an alliance with Miss Dorrit, who had herself a kind of claim upon the College, and was much respected there. Mrs. Chivery had desired her husband to take notice that if, on the one hand, their John had means and a post of trust, on the other hand, Miss Dorrit had family; and that her (Mrs. Chivery's) sentiment was, that two halves made a whole. Mrs. Chivery, speaking as a mother and not as a diplomatist, had then, from a different point of view, desired her husband to recollect that their John had never been strong, and that his love had fretted and worried him enough as it was, without his being driven to do himself a mischief, as nobody couldn't say he wouldn't be if he was crossed. These arguments had so powerfully influenced the mind of Mr. Chivery, who was a man of few words, that he had, on sundry Sunday mornings, given his boy what he termed 'a lucky touch,' signifying that he considered such commendation of him to Good Fortune, preparatory to his that day declaring his passion and becoming triumphant. But Young John had never taken courage to make the declaration; and it was principally on these occasions that he had returned excited to the tobacco shop and flown at the customers. In this affair, as in every other, Little Dorrit herself was the last person considered. Her brother and sister were aware of it, and attained a sort of station by making a peg of it on which to air the miserably ragged old fiction of the family gentility. Her sister asserted the family gentility, by flouting the poor swain as he loitered about the prison for glimpses of his dear. Tip asserted the family gentility, and his own, by coming out in the character of the aristocratic brother, and loftily swaggering in the little skittle ground respecting seizures by the scruff of the neck, which there were looming probabilities of some gentleman unknown executing on some little puppy not mentioned. These were not the only members of the Dorrit family who turned it to account. No, no. The Father of the Marshalsea was supposed to know nothing about the matter, of course; his poor dignity could not see so low. But he took the cigars on Sunday; and was glad to get them; and sometimes even condescended to walk up and down the yard with the donor (who was proud and hopeful then), and benignantly to smoke one in his

society. With no less readiness and condescension did he receive attentions from Chivery Senior, who always relinquished his arm-chair and newspaper to him, when he came into the Lodge during one of his spells of duty; and who had even mentioned to him, that if he would like at any time after dusk, quietly to step out into the fore-court and take a look at the street, there was not much to prevent him. If he did not avail himself of this latter civility, it was only because he had lost the relish for it; inasmuch as he took everything else he could get, and would say at times, 'Extremely civil person, Chivery; very attentive man and very respectful. Young Chivery, too; really, almost with a delicate perception of one's position here. A very well conducted family, indeed, the Chiveries. Their behaviour gratifies me.' The devoted Young John all this time regarded the family with reverence. He never dreamed of disputing their pretensions, but did homage to the miserable Mumbo Jumbo they paraded. As to resenting any affront from her brother, he would have felt, even if he had not naturally been of a most pacific disposition, that to wag his tongue or lift his hand against that sacred gentleman would be an unhallowed act. He was sorry that his noble mind should take offence; still, he felt the fact to be not incompatible with its nobility, and sought to propitiate and conciliate that gallant soul. Her father, a gentleman in misfortune—a gentleman of a fine spirit and courtly manners, who always bore with him—he deeply honoured. Her sister, he considered somewhat vain and proud, but a young lady of infinite accomplishments, who could not forget the past. It was an instinctive testimony to Little Dorrit's worth, and difference from all the rest, that the poor young fellow honoured and loved her for being simply what she was. The tobacco business round the corner of Horse-monger Lane was carried on in a rural establishment one story high, which had the benefit of the air from the yards of Horse-monger Lane Jail, and the advantage of a retired walk under the wall of that pleasant establishment. The business was of too modest a character to support a life-size Highlander, but it maintained a little one on a bracket on the doorstep, who looked like a fallen Cherub that had found it necessary to take to a kilt. From the portal thus decorated, one Sunday after an early dinner of baked viands, Young John issued forth on his usual Sunday errand; not empty-handed, but with his offering of cigars. He was neatly attired in a plum-coloured coat, with as large a collar of black velvet as his figure could carry; a silken waistcoat, bedecked with golden sprigs; a chaste neck-kerchief much in vogue at that day, representing a preserve of lilac pheasants on a buff ground; pantaloons so lightly decorated with side-strips, that each leg was a three-stringed lute; and a hat of state very high and hard. When the prudent Mrs. Chivery perceived that in addition to these adornments her John carried a pair of white kid gloves, and a cane like a little finger-post, surmounted by an ivory hand marshalling him the way that he should go; and when she saw him, in his heavy marching order, turn the corner to the right; she remarked to Mr. Chivery who was at home at the time, that she thought she knew which way the wind blew. The Collegians were entertaining a considerable number of visitors that Sunday afternoon, and their Father kept his room for the purpose of receiving presentations. After making the tour of the yard, Little Dorrit's lover with a hurried heart went up-stairs, and knocked with his knuckles at the Father's door. 'Come in, come in!' said a gracious voice. The Father voice, her father's, the Marshalsea's father's. He was seated in his black velvet cap, with his newspaper, 3s. 6d. accidentally left on the table, and two chairs arranged. Everything prepared for holding his Court.—'Ah, Young John! How do you do, how do you do?'—'Pretty well, I thank you, sir. I hope you are the same.'—'Yes, John Chivery; yes. Nothing to complain of.'—'I have taken the liberty, sir, of —'—'Eh?' The Father of the Marshalsea always lifted up his eye-brows at this point, and became amiably distraught and smilingly absent in mind.—'A few cigars, sir.'—'Oh!' (For the moment, excessively surprised.) 'Thank you, Young John, thank you. But really, I am afraid I am too— No! Well,

then, I will say no more about it. Put them on the mantelshelf, if you please, Young John. And sit down, sit down. You are not a stranger, John. Thank you, sir, I am sure. Miss. Here Young John turned the great hat round and round upon his left hand, like a slowly twirling mouse-cage; 'Miss Amy quite well, sir?' 'Yes, John, yes; very well. She is out.' 'Indeed, sir?' 'Yes, John. Miss Amy is gone for an airing. My young people all go out a good deal. But at their time of life, it's natural, John. Very much so, I am sure, sir.' 'An airing. An airing. Yes, He was blandly tapping his fingers on the table, and casting his eyes up at the window. 'Miss Amy has gone for an airing on the Iron Bridge. She has become quite partial to the Iron Bridge of late, and seems to like to walk there better than anywhere.' He returned to the conversation. 'Your father is not on duty at present, I think, John?' 'No, sir, he comes on later in the afternoon.' Another twirl of the great hat, and then Young John said, rising, 'I am afraid I must wish you good day, sir.' 'So soon? Good day, Young John. Nay, nay, with the utmost condescension, never mind your glove, John. Shake hands with it on. You are no stranger here, you know.' Highly gratified by the kindness of his reception, Young John descended the staircase. On his way down he met some Collegians bringing up visitors to be presented, and at that moment Mr. Dorrit happened to call over the banisters with particular distinctness. 'Much obliged to you for your little testimonial, John?' 'Little Dorrit's lover very soon laid down his penny on the toll-plate of the Iron Bridge, and came upon it looking about him for the well-known and well-beloved figure. At first he feared she was not there; but as he walked on towards the Middlesex side, he saw her standing still, looking at the water. She was absorbed in thought, and he wondered what she might be thinking about. There were the piles of city roofs and chimneys, more free from smoke than on week-days; and there were the distant masts and steeples. Perhaps she was thinking about them. Little Dorrit mused so long, and was so entirely pre-occupied, that although her lover stood quiet for what he thought was a long time, and twice or thrice retired and came back again to the former spot, still she did not move. So, in the end, he made up his mind to go on, and seem to come upon her casually in passing, and speak to her. The place was quiet, and now or never was the time to speak to her. He walked on, and she did not appear to hear his steps until he was close upon her. When he said, 'Miss Dorrit,' she started and fell back from him, with an expression in her face of fright and something like dislike that caused him unutterable dismay. She had often avoided him before—always, indeed, for a long, long while. She had turned away and glided off, so often, when she had seen him coming towards her, that the unfortunate Young John could not think it accidental. But he had hoped that it might be shyness; her retiring character, her foreknowledge of the state of his heart, anything short of aversion! Now, that momentary look had said, 'You, of all people! I would rather have seen any one on earth, than you!'—It was but a momentary look,asmuch as she checked it, and said in her soft little voice, 'Oh, Mr. John! Is it you?' But she felt what it had been, as he felt what it had been; and they stood looking at one another equally confused. 'Miss Amy, I am afraid I disturbed you by speaking to you.' 'Yes, rather. I—I came here to be alone, and I thought I was.' 'Miss Amy, I took the liberty of walking this way, because Mr. Dorrit chanced to mention, when I called upon him just now, that you—' She caused him more dismay than before by suddenly murmuring, 'O, father, father!' in a heart-rending tone, and turning her face away. 'Miss Amy, I hope I don't give you any uneasiness by naming Mr. Dorrit. I assure you I found him very well, and in the best of spirits, and he showed me even more than his usual kindness; being so very kind as to say that I was not a stranger there, and in all ways gratifying me very much.' To the inexpressible consternation of her lover, Little Dorrit, with her hands to her averted face, and rocking herself where she stood, as if she were in pain,

murmured, 'O, father, how can you? O dear, dear father, how can you, can you, do it?' The poor fellow stood gazing at her, overfawing with sympathy, but not knowing what to make of this, until having taken out her handkerchiefs and put it to her still averted face, she hurried away. At first he remained stock still; then hurried after her. 'Miss Amy, pray! Will you have the goodness to stop a moment. Miss Amy, if it comes to that, let me go. I shall go out of my senses, if I have to think that I have driven you away like this.' His trembling voice and unfeigned earnestness brought Little Dorrit to a stop. 'O, I don't know what to do,' she cried. 'I don't know what to do.' To Young John, who had never seen her bereft of her quiet self-command, who had seen her from her infancy ever so reliable and self-suppressed, there was a shock in her distress, and in having to associate himself with it, as its cause, that shook him from his great hat to the pavement. He felt it necessary to explain himself. He might be misunderstood—supposed to mean something, or to have done something, that had never entered into his imagination. He begged her to hear him explain himself, as the greatest favour she could show him. 'Miss Amy, I know very well that your family is far above mine. It were vain to conceal it. There never was a Chivery a gentleman that ever I heard of, and I will not commit the meanness of making a false representation on a subject so momentous. Miss Amy, I know very well that your high-souled brother, and likewise your spirited sister, spurn me from a height. What I have to do is, to respect them, to wish to be admitted to their friendship, to look up at the eminence on which they are placed, from my lowlier station—for, whether viewed as tobacco or viewed as the lock, I well know it is lowly—and ever wish them well and happy. There really was a genuineness in the poor fellow, and a contrast between the hardness of his hat and the softness of his heart (albeit, perhaps, of his head, too), that was moving. Little Dorrit entreated him to disparage neither himself nor his station, and, above all things, to divest himself of any idea that she supposed hers to be superior. This gave him a little comfort. 'Miss Amy,' he then stammered, 'I have had for a long time—ages, they seem to me—revolving ages—a heart-cherished wish to say something to you. May I say it?' Little Dorrit involuntarily started from his side again, with the faintest shadow of her former look; conquering that, she went on at great speed half across the Bridge without replying. 'May I—Miss Amy, I but ask the question humbly—may I say it? I have been so unlucky already in giving you pain, without having any such intentions, before the holy Heavens! that there is no fear of my saying it unless I have your leave. I can be miserable alone, I can be cut up by myself; why should I also make miserable and cut up one, that I would find myself off that parapet to give half a moment's joy to! Not that that's much to do, for I'd do it for twopenny.' The mournfulness of his spirits, and the gorgeousness of his appearance, might have made him ridiculous, but that his delicacy made him respectable. Little Dorrit learnt from it what to do. 'If you please, John Chivery, she returned, trembling, but in a quiet way, 'since you are so considerate as to ask me whether you shall say any more—if you please, no.' 'Never, Miss Amy?' 'No, if you please. Never.' 'Oh Lord,' gasped Young John. 'But perhaps, you will let me, instead, say something to you. I want to say it earnestly, and with as plain a meaning as it is possible to express. When you think of us, John—I mean my brother and sister, and me—don't think of us as being any different from the rest; for, whatever we once were, (which I hardly know) we ceased to be long ago, and never can be any more. It will be much better for you, and much better for others, if you will do that, instead of what you are doing now.' Young John dolefully protested that he would try to bear it in mind, and would be heartily glad to do anything she wished. 'As to me,' said Little Dorrit, 'think as little of me as you can; the less, the better. When you think of me at all, John, let it only be as the child you have seen grow up in the prison, with one set of duties always occupying

her; as a weak, retired, contented, unprotected girl. I particularly want you to remember, that when I come outside the gate, I am unprotected and solitary.' He would try to do anything she wished. But why did Miss Amy so much want him to remember that? Because, returned Little Dorrit, 'I know, I can then quite trust you not to forget to-day, and not to say any more to me.' You are so generous, that I know I can trust to you for that; and I do, and I always will. I am going to show you, at once, that I fully trust you. I like this place where we are speaking, better than any place I know; her slight colour had faded, but her lover thought he saw it coming back just then; and I may be often here. I know it is only necessary for me to tell you so, to be quite sure that you will never come here again in search of me. And I am quite sure! She might rely upon it, said Young John. He was a miserable wretch, but her word was more than a law for him. And good bye, John, said Little Dorrit. And I hope you will have a good wife one day, and be a happy man. I am sure you will deserve to be happy, and you will be, John. As she held out her hand to him with these words, the heart that was under the waistcoat of sprigs—more slop-work, if the truth must be known—swelled to the size of the heart of a gentleman, and the poor common little fellow having no room to hold it, burst into tears. 'O don't cry,' said Little Dorrit piteously. 'Don't, don't! Good bye, John. God bless you!' 'Good bye, Miss Amy. Good bye!' And so he left her, first observing that she sat down on the corner of a seat, and not only rested her little hand upon the rough wall, but laid her face against it too; as if her head were heavy, and her mind were sad. It was an affecting illustration of the fallacy of human projects, to behold her lover with the great hat pulled over his eyes, the velvet collar turned up as if it rained, the plum-coloured coat buttoned to conceal the silken waistcoat of golden sprigs, and the little direction-post pointing inexorably home, creeping along by the worst back-streets, and composing, as he went, the following new inscription for a tombstone, in Saint George's Churchyard:—'Here lie the mortal remains of JOHN CHIVERY, Never anything worth mentioning. Who died about the end of the year one thousand eight hundred and twenty-six, Of a broken heart, Requesting with his last breath that the word AMY might be inscribed over his ashes, Which was accordingly directed to be done, By his afflicted Parents.'

'Little Dorrit' will meet with opposition from the Barnacles and the Merdles, and from all who are interested in the maintenance of humbug and circumlocution. Indeed, we have seen Mr. Dickens accused of running down England and the English, and of exalting all that is barbarous and outlandish, and tilted at accordingly in a grave way, which the knight of the rueful-countenance would have bit his lips to see. But such has been the fortune of truth-tellers in all ages! We suppose the Author of 'Little Dorrit' was aware what would happen when he put on the prophet's cloak, and prepared himself to bear it. Notwithstanding the mighty race of the Barnacles, we rejoice to hear from Mr. Dickens that for his last tale he has enjoyed communication with a larger circle of readers than for any other of his works.

#### OUR LIBRARY TABLE.

*The Comet.* Edited by an anonymous Tartar. (Hurst & Blackett.)—About thirty years ago there was a mania of writing for posterity of a peculiar kind: novels were written in the name of posterity. Our great-grandsons wrote about us. Not one of these works has lasted. Does any one remember any of their incidents? For ourselves, our recollection is limited to this. In a rather small attack upon our historical novels, our great-grandson made some history of our time, and supposed some alarming riots, which it took all Wellington's generalship to put down. The veteran, by masterly manoeuvres, drove the rebels into the Thames Tunnel, and opened a trap-door, which, by novel-

its licence, the engineer had been made to leave at the bottom of the river. The poet of our day was made to celebrate the event as follows:

Out of the bow by Brunel dug,  
And drowned the little of 'em sag.

This was quite good enough to live as a point of comparison, to enable us to say that we cannot out of the volume before us, in 91 duodecimo pages—get anything even so good as this. It is dated from Melbourne, in the Dis-united States, in 1887. How the writer got there, we know no more than Mrs. T. who knew how the thunder could get in to sour the beer when the cellar was double-locked: for the tale is about the world—Europe and America at least—being destroyed by the heat of a comet in 1857. The destruction of our race, and the way we took it, is described in what is meant for funny satire. People grow so languid that they could not read more than words of one syllable; and in the history of England, prepared for them, says the author, though "John was a weak king" looked well enough in type. "Vic was the best of queens" had an air of perked abbreviation all but disloyal. Oh, dear Tartar, don't do so again. If there be one thing more unmeaning than another in this book, it is the concluding note of the editor, who tells us that the manuscript was discovered by the corner in the cell of a lunatic at Hoxton. There is not a bit of insanity from one end to the other. It is just as much like insanity as soda-water with the effervescence past and gone is like champagne in actual fury. We only notice it as a warning to publishers when they send out such things; to put "printed for the author" on the title-page, even if it be not true: for self-preservation is the first law of nature.

*Biographic and Descriptive Sketches of Glasgow Necropolis.* By George Blair, M.A. (Glasgow, Ogle & Son.) Mr. Blair's volume on the Glasgow "bed of slumber" is of local interest, almost exclusively. The Necropolis is of too recent formation to be regarded with antiquarian curiosity, yet already it contains, in addition to the memorial monument to John Knox, the tombs of "the Author of 'Tom Cringle's Log,'" the poet Motherwell, Dr. Ralph Wardlaw, Dr. Dick, Alexander the Manager, John Tait, Dr. James Reddie, James Ewing, and Edward Irving. "The neighbourhood" probably will receive with gratification this early record devoted to the City of the Glasgow Dead.

*The Dumfries Album.* Edited by A. Mercer Adam, M.D. (Dumfries and Maxwelltown Mechanics' Institution.)—A Ladies' Fancy Fair has been held at Dumfries, in aid of its Mechanics' Institution, and Mr. Adam contributed to the "articles on sale" this little volume of miscellanies. Far on in the list, we find the most noticeable fragment—"The Opera," by Mr. Carlyle. It is a pouring out of eccentric criticism, aimed especially at the ballet girls, "with their muslin saucers round them, whirling and spinning in strange mad vortexes," and culminating in a "motion peculiar to the opera, perhaps the ugliest, certainly the most difficult, ever taught to a female creature in this world." Mr. Carlyle himself drops into a vortex presently:—"Oh! Heavens! when I think that Music, too, is condemned to be mad, and to burn herself to this end, on such a funeral pile,—your celestial opera-house grows dark and infernal to me! Behind its glitter stalks the shadow of Eternal Death." All sorts of writers accompany Mr. Carlyle,—Mr. Hanway, Prof. Nichol, Prof. Blackie, Mrs. S. C. Hall, Dr. Mercer Adam, Mr. Martin F. Tupper, Mr. Gillilan, Mr. Charles Mackay, and Mr. Thomas Aird. Prof. Blackie's contributions are three Scottish Songs.—Mr. W. Bell Macdonald writes a biography of Aristotle the Philosopher.—Mr. J. Hannay a magazine sketch about the Riff Pirates.—Mr. T. Aird a chapter of recreative criticisms among the Poets,—and Mr. Tupper a Sonnet, in his customary style. The reader will be amused by Mr. Gillilan's analysis of Burke as an historian, or "votary of Clio." Here are two of Mr. Gillilan's ejaculations:—"How one sentence shows us Tiberius, as though the clear, burning eyelash of Tacitus had pierced into his heart!"—"many of his pages appear plain, just as the Milky-way appears dim, from the compression of

innumerable stars!" "The Dumfries Album," like the Dumfries Fancy Fair, being made up of voluntary contributions, must not be too strictly examined. It is a neat little volume, containing some readable matter, not likely to be sought beyond local limits.

*The Life of St. Columba, Founder of Ily; written by Adamnan, 9th Abbot of that Monastery; to which is added Copious Notes and Dissertations illustrative of the Early History of the Columbian Institutions in Ireland and Scotland.* By William Reeves, D.D. (Dublin, Printed for the Irish Archaeological and Celtic Society.)—The object of the Irish Archaeological and Celtic Society being to print documents hitherto unpublished which are illustrative of Irish history, this 'Life of St. Columba,' which has been published in several forms, would not at first sight appear to be a document within the scope of its operations. Adamnan's history has, however, never met with an editor to be compared with Dr. Reeves. He has not only collated and given us the different readings of seven different MSS. which are scattered throughout Europe, but has in the notes, which he has appended to the text, shown an amount of intelligence and information not inferior to his industry. He has also added a Glossary of Latin words and an Index. We have seldom seen a work of this kind which bore such high testimony to the laborious care and ability of the editor. Produced in this manner Adamnan's 'Life of St. Columba' is a valuable addition to the Society's publications.

*A Winter's Sketches in the South of France and the Pyrenees, with Remarks upon the Use of the Climate and Mineral Waters in the Cure of Disease.* By Fred. H. Johnson. (Chapman & Hall.)—We have been used to imagine that a book of travels and a novel could hardly exist absolutely barren of instruction or of novelty; but this account of a winter in the Pyrenees is very like one of those exceptions which prove the rule, since the facts might be found in the Red Book,—and such originality of style as Mr. Johnson commands may be judged of from the following charming piece of description at which his volume opened:—"People who talk about 'comfortless France' really should be put down." Here we have the fire well-lighted, casting so cheery a glow upon the crimson furniture that everybody must perforce look warm; the well-padded couch that bounds beneath like an Arab steed; the moderator lamp casting its moon-like lustre down upon the room with a benignant radiance quite composing; no draughts, because no wind outside to make them; the cheerful pendule sending forth its pleasant chirrup from beneath the feet of Arcadian lovers; the noiseless streets from which all good people withdraw almost with the sun;—people who talk of 'comfortless France' should be put down."—The fault of this book is pretension; and the foregoing passage is no unfair sample of its author's manner.

*Music the Voice of Harmony in Creation.* Selected and arranged by Mary Jane Estcourt. (Longman & Co.)—This book reminds us again, though in a pleasant and tuneable fashion, of the mechanical manner in which those who read for a subject, or gather concerning it, are apt to conduct their studies and quotations. As a collection of stock verses and dicta on the sweetest of all arts, this book deserves praise, and a place in elegant and select libraries; but it might have been quadrupled by any general reader to whom the object was present as a pursuit, and this, without his wandering beyond the range of literature in every one's reach. Some of the finest things said about Music have been said accidentally, and not with fancy prepossession. The testimonies of one known for his sarcasms, such as Horace Walpole,—of another buried in serious subjects, such as Channing,—have, because of the unconsciousness of the testifiers, a weight, a savour, and an authority, which are not always to be found in the rhyme of the poet or the rhapsody of the orator, when they are determined picturesquely to exalt the theme to which they betake themselves. A volume double the size of this, and curious in the universality of its contributors, might be readily produced. Meanwhile, what the lady has here professed to do may be commended as being done tolerably well, so far

as it goes. Here and there, however, a mistake in transcription has been made; nay, something more, in such a passage as that printed, p. 218, as from an unknown source, the quotation being a *pastiche*, with unwarrantable liberties, from Shelley's 'Prometheus.' And how is it that a lady, professing to read Coleridge can be ignorant, as our lady is, whence is derived the well-known passage—

With other ministrations, thou, O Nature,  
Healest thy wandering and distempered child,  
which, together with the chaunt, 'Miserere Domine,' are the fragments from Coleridge's 'Remorse,' which have been pressed into popular service!

*Parsonography; or, the Book of Parsons.* By Linneus Lynx, Esq., M.A. (Cash.)  
O, for a forty-parson power to chant  
Thy praise, Hypocrite!

sang Byron, in one of his mercurious humours,—and the ejaculation would not have been a bad motto for this little book. L. Lynx is not, however, very sharp-eyed in his delineation of the various specimens of the Parson—fast, benefited, unbefitted, scribbling, hobby-horse, mare's-nest, sentimental, jolly, merry-andrew, Puseyite, evangelical, no-party, advanced, turf-hunting, Cambridge, Oxford, Dublin, and Durham—that make up his show. He credits himself, in his Introduction, with "good-humoured ridicule," but while we admit that his temper may be all right, we find his arrows blunt and his mirth dull. A dance in jack-boots has not half the excitement or purpose of a steeple-chase,—and the boots of L. Lynx are heeled with lead. When we think of the silly things said about "the Cloth" by Crabbe, Sydney Smith, and "Peter Priggin" (all three clerical, when we recollect the surplice who figure in 'Shirley,' a novel by a parson's daughter,—we are contented to leave ecclesiastical eccentricity to be dealt with by reverend not by lay hands.

*The Roué, without knowing it.*—[Le Roué, &c.]. By Louis Ulbach. (Hachette & Co.)—"Blasé" is an untranslatable word,—so is 'Blagueur,'—and likewise "Roué." "Rogue" without intending it," roughly defines the argument of these fables by M. Ulbach,—and though such version may not be a precise equivalent for his title, it may serve to prepare our readers for another of those depressing pictures of life in which the modern French delight. By a more distinguished effort in the same field of false meanings and selfish doings, M. Ulbach has gained the great theatrical success of the past Parisian season in his play, 'Le Flambeau.' Such triumphs seem to us increasingly sad as Time rolls on and as the pitfalls on *Mercu* bridge become wider and more numerous. The romance of violent crime and tremendous passion was painful enough,—but the novel devoted to every-day chicanery and intimate bad faith,—to ingratitude and desertion, rising up, busy and ubiquitous, like a plague into our "kneading-troughs, yea, even unto the king's chambers," is yet more dreary,—dreary if it set forth the recollections of persons who have been battered and hardened by Time into a certain cynical distrust of all men,—more dreary still, if it express the dynations of the young who can enter on the struggle of life without a hope or an illusion, because they have found that all is vanity and vexation of spirit. Here we are shown friends who drain a man of his success in life,—women who for sheer coquetry's sake will play the part of wedge that separates affianced lovers,—everything being done with that apparent affection and grace, and gentleness which almost seem to sanctify the perfidy. It might have been hoped that M. Balzac was the last French novelist of this depressing school; but the tales of M.M. Eysbad and Luchet have already reminded us of the contrary: and here is a younger writer still, who has already gone even deeper into the wilderness than they.

*Archæology of the United States; or, Sketches, Historical and Bibliographical, of the Progress of Information and Opinion respecting Vestiges of Antiquity in the United States.* By Samuel F. Hayer. (Published for the Smithsonian Institution; London, Trübner & Co.)—The American antiquary has a very different task from that which occupies his brother in England. While the latter is illustrating the manners of his predecessors in

this island, the former is endeavouring to find out who his predecessors were,—and a tolerably large field of inquiry is before him. Was Paradise in America?—if not, had that continent an Adam and Eve of its own? Was the New World finished ready for habitation, and inhabited, before the Old? and have we defrauded it of its birthright?—or was America peopled by emigration before the flood, or were the ancient inhabitants descendants of the Canaanites driven out by Joshua, or a portion of the lost tribes of Israel? These are some of the questions on which the minds of learned and ingenious men have, in the cant phrase of the author, been "much exercised." If the exercise afforded by these questions be not enough, the antiquary may turn his thoughts to the question, to whom the discovery of America in modern times is due? Columbus is the favourite; but he has many rivals. Eight Arabian brothers, a nameless pilot, and, of course, a Welshman, who might as well be nameless (Madawg-ap-Owen Gwynedd), are formidable competitors, amongst many others. This publication gives a general view of the present state of information on archaeological matters in the United States, and of the opinions that have been founded upon the researches that have been made. The statement is made with care and impartiality, without any endeavour to press upon the reader the opinions of the author. Such a publication is interesting and useful. We must, at the same time, remark that the antiquarian researches in the United States appear, at present, to have been attended with but small results. The nature, dates, and object of the earthworks which have been examined appear to be still unascertained; and the ornaments, &c. which have been found do not throw much light upon the various questions to which we have referred. The moral is, that antiquarian researches should be carried on with renewed vigour; and the present work will be found of service to the archaeological recruit.

We have before us two little books for teaching French, both of which resemble the rest of that numerous tribe in promising far more than they fulfil. According to what we find on some title-pages, French ought to be the easiest and pleasantest language we can study. Every writer of these works has discovered some royal road to learning, which escaped the observation of all before him. Here we have *French Made Easy, in a Method by which the Language may be learned in a Short Time, &c.*, by Mth. Maxstadt, which is nothing but a grammar and exercise-book of the usual sort. Then, there is M. Dufas's *Method of Learning the Genders of nearly 20,000 French Nouns in Six Days*,—the secret of which consists in giving three fables with none but masculine nouns in them, and three with none but feminine nouns in them, followed by notes stating how many nouns with a certain ending are of one gender and what are the exceptions.—The small *Dictionary of Synonymes and Paronymes of the English Language*, by the Rev. J. Oswald, calls for no remark, unless it be to explain that by paronyms are meant words that resemble each other in sound, but differ in meaning and spelling.—We doubt whether there was any occasion for *Latin Exercises, as dictated by the late James Melvin, LL.D., Rector of the Grammar School, Aberdeen; to which are prefixed Dissertations on a variety of Latin Idioms and Constructions*, by Peter Calder, A.M. Neither the exercises nor the preceding observations are marked by any peculiar excellence, though they admit of being usefully employed.—Mr. Gould Brown, an American retired schoolmaster, has presented the public with a huge, heavy book—exceeding Liddell and Scott's Greek Lexicon in bulk and weight—entitled *The Grammar of English Grammars*, which is stated to have reached a second edition. If the first edition consisted of more than one copy for the author's private contemplation, we think it was unnecessarily large. The preparation of the work seems to have afforded him the same kind of satisfaction as the retired tallow-chandler's visits to his late warehouse on melting days; and that is the only good purpose we can imagine it capable of serving.

## LIST OF NEW BOOKS.

Ainsworth's *Star Chamber*, illust. 8vo. 5s. cl.  
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Wood's *Common Objects of the Sea Shore*, 8vo. 1s. bds.  
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Walker's *Philosophy of Shetland and Utriland*, 12mo. 7s.

[ADVERTISEMENT.]—GREAT HORTICULTURAL FETE, CHISWICK.—THE GARDENERS' CHRONICLE and AGRICULTURAL GAZETTE of THIS DAY will contain a full Report of the Great Horticultural Fête at Chiswick, as also the Exhibition at the Crystal Palace. Order of any Newspaper. A single copy sent on receipt of six stamps.—Office for Advertisements, 5, Upper Wellington Street, Covent Garden, W.C.

[ADVERTISEMENT.]  
'LIFE OF CHARLOTTE BRONTË'

Sir,—We shall feel obliged by your inserting the following Correspondence.—We are, Sir, your obedient servants,  
NEWTON & ROBINSON.  
To the Editor of the *Athenæum*.

8, Bedford Row, London, 26th May, 1857.

Dear Sirs,—As Solicitor for and on behalf of the Rev. W. Gaskell, and of Mrs. Gaskell, the latter of whom is Author of the 'Life of Charlotte Brontë,' I am instructed to retract every statement contained in that last work, which imputes to a widowed lady, referred to but not named therein, any breach of her conjugal, of her maternal, or of her social duties, and more especially the statements contained in Chapter xiii. of the first Volume, and in Chapter ii. of the second Volume, which impute to the lady in question a quarrel with the late Branwell Brontë. All those statements were made upon information which at the time Mrs. Gaskell believed to be well founded, but which, upon investigation, with the additional evidence furnished to me by you, I have ascertained not to be trustworthy. I am therefore authorized not only to retract the statements in question, but to express the deep regret of Mrs. Gaskell that she should have been led to make them.  
—I am, dear Sirs, yours truly, WILLIAM SHAEN.  
Messrs. Newton & Robinson, Solicitors, York.

York, 27th May, 1857.

Dear Sir,—As Solicitors of the lady to whom your letter of the 26th instant refers, we, on her behalf, accept the apology therein contained, and we have to add, that neither that lady nor ourselves ever entertained a doubt that the statements of Mrs. Gaskell were, as you say, made upon information which at the time Mrs. Gaskell believed to be well founded.—We are, dear Sir, yours truly,  
NEWTON & ROBINSON.  
W. Shaen, Esq., Bedford Row, London.

## FOREIGN CORRESPONDENCE.

Naples, May.

THE excavations carried on at Cumæ, under the auspices of H.R.H. the Count of Syracuse, are now drawing to a close for the season. Malaria is beginning to assert its empire over that district once so thickly peopled, now so desolate,—and woe to the poor wretches whom misery compels to remain there. Cumæ is the only spot in the neighbourhood of Naples where antiquarian research has this year been carried on. Political apprehension or ex-

pectation has occupied the attention of all; but here the usual labours have been going on, and with even greater results than in former years. In a part of H.R.H.'s palace a chamber is now being fitted up as the Cumæan Museum; it is at the extreme end of a splendid suite of rooms, to which it will form an interesting and elegant termination,—and here are now placed the fruits of this year's excavations. So numerous and varied are the objects, that it would be impossible to describe them in detail. Here are ornaments of gold and silver, brooches and bracelets and necklaces, which once served to adorn a Greek or Roman beauty. Some spiral bracelets, of an inferior metal, retain all their original elasticity. Here, again, are articles of Greek glass, now very rarely found, and so elegant in form and so beautiful in their composition that an *appassionato* for such objects would become desperate in his desire to possess them. More especially may be noted one little unguentarium of such delicate proportions that it might have served the purposes of a fairy; and another of that lovely shape usually attributed to what are called lachrymatories, so wonderfully marked as to resemble a huge onyx. The terra-cottas are, however, the most valuable part of the collection,—and the vases, of which there are a great many specimens, of the very earliest down to the latest age, are arranged somewhat in chronological order. Several very primitive Greek vases, and these are great artistic curiosities, have simply marks of red paint drawn over the natural clay. Then there are many with designs after the Egyptian or Etruscan type; and several fluted, with a highly-polished black surface, and richly adorned around the mouth with gold. In the Museo Borbonico, at the entrance of the vase-room, there are two of this character which I have always admired for their extreme grace of form; but those in the Cumæan Museum are very superior both in shape and richness of ornament, the gold mouldings remaining entire. A cratera has, just on the inside and all round the mouth, designs of vessels drawn, which appear to be resting on their natural element when the vase is full. But a small patera had just been brought in, which attracted great attention and admiration from its form, the extreme fineness of its execution, and its design. The more choice specimens of the vases have, however, been illustrated and described in a work of great merit and beauty just given to the world by our well-known and distinguished antiquary Giuseppe Fiorelli. The work contains eighteen well-executed plates, representing designs from the most remarkable vases in the Cumæan Museum, with the form and character of each vase drawn beneath, and the accompanying letter-press explanations. This volume is a valuable addition to antiquarian literature, and ought to be found in the library of every one who is interested in the study of ancient terra-cotta vases. As a work of art, I have already praised it; but it would be an omission not to pay a tribute to the learning and research of Fiorelli as displayed in its pages, and to the active and zealous patronage of the Prince under whose auspices it has been given to the world. W.

## OUR WEEKLY GOSSIP.

A lovely day—with a light shower in the morning—enough to lay the dust and brighten the sward—opened the Chiswick show on Wednesday. The air was warm and sunny, but not oppressive. We remarked with pleasure the felicitous arrangement of the flowering plants—not in crowds of undistinguishable beauties, as is common in our floral shows, but in groups, banked with grass, and open everywhere to the eye. Choice company and gay music added the charms of art to the extraordinary collections of nature; the breadths of colour, the roses, rhododendrons, azaleas, and pelargoniums, were the finest we have ever seen; and altogether the day was no less delightful than instructive.—We are glad to announce that the Chiswick Gardens will be thrown open to the general public free of charge three days—perhaps six—of next week. The implements will be retained; the flowers which suffer no injury from exposure, will also be kept; above all, the gardens themselves are seen to advantage in early June. The Ame-

rican garden—new this year—will prove very attractive.

A subscription in favour of the late Mr. Archer's family has been opened by the Queen with a subscription of 20 guineas. The Photographic Society has granted from its funds 50*l*. By the exertions of photographers and artists it is believed that a sum may be raised sufficient to raise the widow and children of the discoverer above immediate want.

We are sorry to be called upon to return to Mrs. Gaskell's 'Life of Charlotte Brontë,'—but we must do so, since the book has gone forth with our recommendation. Praise, it is needless to point out, implied trust in the biographer as an accurate collector of facts. This, we regret to state, Mrs. Gaskell proves not to have been. To the gossip which for weeks past has been seething and circulating in the London *coterie*, we gave small heed; but the *Athenæum* advertises a legal apology, made on behalf of Mrs. Gaskell, withdrawing the statements put forth in her book respecting the cause of Mr. Branwell Brontë's wreck and ruin. These Mrs. Gaskell's lawyer is now fain to confess his client advanced on insufficient testimony. The telling of an episodic and gratuitous tale so dismal as concerns the dead, so damaging to the living, could only be excused by the story of sin being severely, strictly true; and every one will long have cause to regret that due caution was not used to test representations not, it seems, to be justified. It is in the interest of letters that biographers should be deterred from rushing into print with mere impressions in place of proofs, however eager and sincere those impressions be. They may be slanders, and as such they may sting cruelly.—Meanwhile, the 'Life of Charlotte Brontë,' we apprehend, must undergo modification ere it can be further circulated.

The following letter, published in the *Times* yesterday, speaks for itself.—

Sir,—As the daughters of the late Mr. and Mrs. Thomas Scott, we desire to offer to the public, through your journal, our full and entire contradiction of a report which has been circulated, and which claims for our parents some participation, less or more, in the authorship of the "Waverley Novels." We shall be greatly obliged by your giving publicity to our declaration that these surmises are entirely false.—We have the honour to be, Sir, your obedient servants, JESSIE HUXLEY, ANNE RUTHERFORD SCOTT, ELIZA C. PEAT.—JUNE 3.

—Our readers need not be reminded that the above justifies everything the *Athenæum* has said on the subject.

In our notice of the beautiful edition of Mr. Tennyson's Poems lately published, we should have described the portrait as engraved by Mr. Robinson after a medallion by Mr. Thomas Woolner.

The Rev. E. H. Plumptre has been appointed to the Secretaryship of King's College, London.

Mr. Nutt replies more precisely to the remonstrance of our Correspondent on the price charged for French books in London:—

"270, Strand, May 28.

"In reply to the letter of 'D.' in your last number, I beg to say that he is altogether in error in asserting that the advanced price on the cheap series of French books is charged in consequence of the words '*1 fr. 25 c. pour l'étranger*' being on the cover. The simple reason why more than 1*s*. is charged is, that that price would not yield a remunerative profit to the importer. It is very true that the foreign booksellers profess to sell French books at 1*s*. per franc, and in many cases even at 10*d*., but the very nature of the trade renders it impossible to adhere, under every circumstance, to this rule, and the reason is obvious:—the duty and carriage on the book is reckoned according to the weight and not on the value of the books, consequently the relative addition to the cost of a 1*fr*. book is three times as great as to that of a book published at 3*fr*. Most of the works in the cheap series referred to were originally published at 2*fr*. or 3*fr*.,—taking the average at 2½*fr*., the English price would be 2*s*. 6*d*.. Now, although the French publishers have reduced the price per volume to 1*fr*. or 60 per cent., it must be remembered that the English Custom House and railway companies have made no corresponding reduction, consequently the public cannot in fairness ask for or expect a greater diminution in price than the actual value of

the 1½*fr*. or 1*s*. 3*d*., leaving the price at 1*s*. 3*d*.; and I am sure no reasonable person can object to pay this trifling sum for a well-printed 12mo. volume, of 300 or 400 pages, on which the importer's outlay for duty and carriage is nearly 3*d*., an outlay which, it must moreover be remembered, has to be borne whether the book sells or not,—the latter contingency being, I am sorry to say, not an unfrequent one. Supposing the French publisher reduced the Paris price of the works in question to a quarter of a franc, will any sane person contend that we are bound to sell the volume at 3*d*. each (sacrificing the original cost and all profit), simply because we profess to charge 1*s*. per franc?—and yet the cases are perfectly analogous. The competition among foreign booksellers is, I am sorry to say, far too keen to render it likely that the public will be the sufferers. If, however, your Correspondent, 'D.', thinks differently, the remedy is perfectly simple—let him become his own importer. There is no monopoly in our business, and its operations are subservient to the same laws and regulations that exist in all other trades; and your Correspondent has clearly no right to dictate to us what profits are necessary for the due carrying on of our business, nor yet to impute unfair motives to people about matters with reference to which he is evidently ignorant. I am, &c., D. Nutt."

According to news from Corrientes, M. Aimé Bonpland has, in spite of his very advanced age, set out on a new botanical excursion to the State of Paraguay, the results of which are to benefit the collections of the National Museum at Corrientes, founded by M. Bonpland himself.

Great interest is excited by a projected expedition from Chili to the Rio Negro, in Patagonia. Its object will be to examine whether, through this river, a conjunction between the Pacific and the Atlantic Oceans is feasible, so as to dispense with the way round Cape Horn. The Government of Chili has, for the present, granted the sum of 3,500 pesos towards the expense of the expedition, with the promise to increase that amount, if necessary. The expedition is to consist of twenty men, under the guidance of a Mr. Cox.

The Imperial Museum of the Hermitage at St. Petersburg has received a valuable addition, the celebrated collection of medals of the late Count Perowsky having been purchased for it by order of the Emperor. This collection comprises several thousand of the rarest coins and medals of various times and countries. Most remarkable are the silver and bronze coins of the Kings of the Bosphorus; they make the compartment of the Greek coins, which was already very richly represented, next to complete.

A curious instance of religious vandalism happened in Lombardy a short time ago. A gentleman, at Monza, a great lover of pictures, died. Among other valuable old paintings, he possessed two pieces by Rubens, the only pictures by that master in Lombardy that were in private hands,—one of them, a zodiac on a copper plate, and the other a woman, a portrait painted in oil. The priest who had been called to the assistance of the dying man, refused absolution unless these two pictures were burnt, because he was of opinion that some of the figures represented on them were an offence to decency. The dying man consented, and the pictures were burnt; but the heir to whom they were left (valued at a sum of 30,000 livres) sues the priest, for a compensation of his loss.

M. Kervin de Hettene, at Brussels, well known as the author of a 'History of Flanders,' which was crowned some time ago with the large historical prize of the Brussels Society, has discovered, in that division of the Royal Library at Brussels which is called the Burgundian Library, two hitherto unpublished poems, by old Froissart. One of them, written in 1361, consists of 1,700 lines, and is entitled 'La Court de May, un ditiar amoureux, offert à la Reine d'Angleterre,' the other bears the title 'Le Trésor amoureux,' comprises not less than 4,000 lines, and M. Kervin believes that it was written thirty-five years later than the first poem, in 1396. It is dedicated to Philip the Bold, duke of Burgundy. The Burgundian Library thus possesses among its unpublished manuscripts, Froissart's first verses, written when he had

come young and full of the illusions of youth to England, as well as the last poetical outpourings of his old age, when he was living in the obscurity of his humble asylum, at Chimay, granted to him by the kindness of the widow of his good lord and master, Messire Gui de Blois. These two manuscripts and two more kept in the Imperial Library at Paris, are the only poetical manuscripts by Froissart known to be extant.—M. Bormans, Professor at the University of Liège, has discovered a copy of the 'Legend of St. Servatius,' by Heinrich von Veldeke, the German Minnesinger, in the old Flemish dialect ('*en vers thoïis*'). Only by having been mentioned in Püterich's 'Ehrenbrief,' this work, up to this time, was known to have existed, and Prof. Gervinus, in his 'Geschichte der poetischen National-Literatur der Deutschen,' deeply laments its presumed loss as that of a most valuable document towards the history of old German religious poetry. M. Bormans has also discovered a fragment of 720 lines of an old Flemish translation of the 'Parcival,' by Chrestien de Troyes, the existence of which had likewise escaped notice.

The wretched fate which persecuted poor Bürger, the poet of 'Lenore,' through all his life seems even to follow him beyond the grave. Even his grave was for a long time unknown until, in 1845, some Göttingen students, warmed by the reading of Herr Otto Müller's novel, the subject-matter of which is Bürger's life, resolved to find it out. They succeeded, indeed, so far as to discover a sexton who remembered the statement of a tailor, to the end that a poor man of the name of Bürger had been buried, years ago, on a certain spot in such and such a graveyard. That poor man Bürger had died from want and misery; only the publisher, Mr. Dietrich, of Göttingen, had followed the coffin, and planted an acacia-tree upon the tomb. The acacia-tree was found, and by this means the unhappy poet's last resting-place identified. The students applied to the Hanoverian government and had the place granted to them for the purpose of erecting a monument on the spot. The acacia was cut down—and there the affair has rested ever since. The monument has not been erected for want of funds, and the graceful tree which a kind hand had planted, and which alone singled out the poet's grave from the rest, has disappeared. The grave of Bürger is not only without a monument,—it is lost altogether.

By permission of Sir John Romilly, we have been allowed a preliminary peep into the first volume of Mrs. Everett Green's 'Calendar of the State Papers of James the First,'—now in the press,—and of the originals to which they will conveniently refer all readers. In a short time the first volume will come into our hands for review. In the meanwhile, we give, as a specimen of the curious information locked up in the State archives, the following printer's bill in the year 1609,—which we have turned to and copied for the amusement of our readers. The book is the translation into English of King James's 'Apologie for the Oath of Allegiance.' We know from other sources that the work was altered many times in manuscript: from the following account, we learn that the first printed impression was destroyed, and that five sheets were cancelled and reprinted of the second impression. The prices are curious.—

Imprimis, For printing off eight sheets of the King's Majesty's book in Latin, of Mr. Downe's translation, which were all destroyed, 1,000 copies of each sheet, at two sheets a penny, being the common rate, cometh to	£16 13 4
Item, For reprinting five sheets of the King's book, which were altered, as namely, B twice, F once, H once, and G in the Apologie once, 750 copies of each sheet, at the rate of two sheets a penny, cometh to	7 10 7
Item, For six of the first parts of the King's book, which were delivered to the Bishop of Bath and Wells, Sir Henry Savill, and others	0 12 0
For the impression of the King's book, in 4to., and my continual attendance at the time it was in hand, and for so many books as were delivered to the King's use, and my boat hire sometimes six times in a day	49 16 11
The Note of the lesser Volumes.	
Item, To the King's Majesty, two books, gilt	0 6 0
Item, To Mr. Atie Scotsman, by order, three dozen, gilt, with fillets	3 12 0
Item, To the King's Majesty, three dozen, in fillets, gilt, with silk strings	3 12 0





into the fern, as a picture. Details, and valuable details, they are; but such as the daguerrotype can now give any landscape or detail collector for one shilling! To sum up:—this Scottish show suggested to us anew how much money there is at the service of mediocrity,—and how blindly men are led, by specious pretension, to mistake the means for the end. There is no lack of clever hand-work in this exhibition; but we cannot, without protest, accept the more ambitious works purchased for distribution by the "Royal Association for the Promotion of the Fine Arts in Scotland."

The prevalence of cheap building or unscientific architecture in England was again brought before us yesterday, by the tale which appeared in the morning papers of the fall of the new Catholic Cathedral at Plymouth,—a structure in so advanced a state that the 4th of August had been fixed for its opening.

The choice collection of pictures and water-colour drawings of D. Robertson Blaine, Esq., were sold by Messrs. Christie & Manson on Saturday last. Among the drawings were two by the late William Müller deserving notice,—Conham, near Bristol, from the collection of C. T. Maude, Esq., 31 guineas; and The Quay at Rhodes, with groups of figures, 45½ guineas. The latter drawing fetched at Müller's sale 42 guineas. Among the oil-paintings were the following, by the same artist:—The Turkish Burial-Ground at Smyrna, 25½ guineas; Egyptian Hospitality, a beautifully-coloured interior, 47 guineas; and Sunrise on the Medway, with Gillingham Church in the distance, the figures by Linnell, 122 guineas (Gambart).—Portrait of Garri-ck, by Gainsborough. He is represented in a black coat-dress. This picture is mentioned in Fulcher's life of the artist, and is esteemed one of the most highly-finished and finest portraits he ever painted, 73 guineas.—Vandyke: finished study for the celebrated Turin picture of the Children of Charles the First, from the collection of the Vivian family, near Bath, 20½ guineas.—Ary de Voys: a portrait of his friend, the great painter, Adrian Van der Werf, represented as a fawn, from Sir T. Hamner's collection, 20 guineas.—Portrait of the Venetian senator, Count de Marni, by Tintoretto, 26 guineas.—Albert Cuyp: Homeward Bound, in a stiff breeze off the Dutch coast. This work formed part of the Fonthill and Bath collections of the late W. Beckford, Esq., 300l. (White).—Nicholas Berghem: a Landscape, with groups of figures and cattle, from the collection of the Digby family, for whose ancestor, Sir Kenelm Digby, it is said to have been painted, 195 guineas.—Rembrandt: Portrait of Justus Lipsius, the celebrated religious author and philosopher. This picture formed part of the collection of the late Cardinal Fesch, and is the companion to the picture in Mr. Hope's collection, 200 guineas.—Velasquez: St. Jerome, 230 guineas. The sale realized 1,815l.

Some choice specimens of the first European engravers were disposed of on Wednesday by Messrs. Christie & Manson. We quote the following:—Desnoyers: La Belle Jardinière, after Raffaele, a most brilliant proof before any letters, 31 guineas.—Longhi: The Magdalen, after Correggio, proof before letters, most brilliant, 24 guineas; and the Marriage of the Virgin, after Raffaele, brilliant proof before letters, 41l.—Morgen: The Aurora, after Guido, fine proof, 30l.; and General Moncada, after Vandyke, rare proof before letters, and the arms, 25l. 10s.—Müller: The Madonna di St. Sisto, after Raffaele, fine proof, 49 guineas (Colnaghi); and St. John, after Domenichino, fine proof with the letters, 28 guineas.—Strange: Charles the First in his Robes, after Vandyke, proof, with all its margin, 44l. (Colnaghi); and Charles the First with his Equerry, after Vandyke, proof in the first state, 19l.—Toschi: The Correggio Frescoes, fine india proofs before any letters, with the remarks (only thirty-three copies printed in this state). This lot consisted of twenty-four plates, selected and signed by the engravers, 42 guineas.—Vandyke (his own etchings): These consisted of his own portrait, in the first state, the pure etching; Francis Suyders, ditto; Paul de Vos, ditto; and Titian and his Mistress, first state; and four others, 55l. 9s.

The small collection of English pictures which

will be disposed of by Messrs. Christie & Manson to-day contains fair specimens by Messrs. Egg, Webster, Goodall, Creswick, and Ansdell, Lee, Müller (in a river-scene, a morsel which we prefer to the artist's more forcibly coloured Oriental studies),—and also by a painter or two less known and less prized, such as Hardy (whose highly-finished interiors anticipated Mr. Provia), and Dawe (whose commission portrait-painting at St. Petersburg did not utterly destroy power for better things, witness a Monk's Head in the collection under notice). But, though none of the above were inferior or uninteresting, we confess that for us "the view" was instructive in a chronological point of view, thanks to the four excellent specimens by P. Nasmyth which were to be seen. In what respect the best Hobbima landscape surpasses these—except that Hobbima came first—it would not be easy to say. There is a curious identity in the tasteless fidelity to nature of the two men. Both loved scrubby trees and foregrounds thick with burdocks and briars, and other plants that soak on the edges of pools—thatched wattled cottages and lazy water—and that monotonous green which swallows apple-tree and elm, hedge and homestead, till Autumn gives the signal and every tree fades off into death, by its own peculiar golden-brown, or crimson, or sickly yellow. The exceeding care, too, with which these attractive Nasmyth landscapes are touched (attractive in spite of the prosaic unselectness of their subjects and details), justifies us in asking—"Is Pre-Raphaelism so very new?" We found in these landscapes, elder-blossoms, tall grasses, the willow distinguished from the wayside oak, the trampled grass of the village green and the dank verdure which edges the miller's pond, as openly confessed and as conscientiously executed as by any of the present race, who excuse their deficiency of imagination by their profession of accuracy. But Nasmyth must pass with a paragraph where others have a pamphlet. A scene in Windsor Park, by Mr. Linnell, too, is worth calling attention to on the same grounds. Trees and turf have been painted, and *cirrus* and *cumulo-stratus* and other sky matters, honestly and truthfully ever since painting began. Any of the five landscapes we have mentioned would hold its own in any gallery of landscape Art.

We understand that one of the greatest artists of modern times, M. Ary Scheffer, is now in England, having come hither to paint the portrait of Marie-Amélie, ex-Queen of the French,—long time a patroness and friend of the artist, and who, we believe, was the possessor of his "Christus Consolator."

## MUSIC AND THE DRAMA

MUSICAL UNION.—EXTRA MATINEE for Rubinstein, the distinguished Composer and Pianist, TUESDAY, June 3, Willis' Rooms.—1, Quartet; 2, Flat, Onslow; 3, Trio, No. 3, Op. 53, M.S.; Rubinstein; 3, Vocal Music; 4, Quartet in A, Op. 13, Beethoven; Nocturne, Allegro and Étude, Solos for Pianoforte by Rubinstein. Artists: Silvio, Goffrie, Blagrove, and Patti; Patti; Rubinstein.—Visitors' Admissions, limited in number, to be had of Cramer & Co., Chappell & Co., and Ollivier, Bond Street. Professors' Admission must be renewed for this special Matinée. Apply by letter to J. ELLA, Director.

MUSICAL UNION.—TUESDAY, June 3.—Members are requested to observe that the Doors will open and the Concert begin a Quarter of an Hour earlier than usual. Mdlle. Stubbe, from the Court of Saxe-Meininingen, will sing music by Mozart, Rubinstein, &c. J. ELLA, Director.

ST. MARTIN'S HALL.—MENDELSSOHN'S LAUDA SION and ROSSINI'S STABAT MATER will be performed on WEDNESDAY, June 10, at Eight, under the direction of Mr. Jons HULLAR. Principal Vocalists: Miss Banks, Mdlle. Maria de Villar (her first appearance in England), Miss Palmer, Mr. Sims Reeves, Mr. Thomas.—Tickets, 1s. 3d. & 5s. 6d.; Stalls, 5s. The Last Concert of the Season under the direction of Mr. John Hullar, Wednesday, June 24.

REUNION DES ARTS.—The next SOIRÉE, on WEDNESDAY, June 10, will be in honour of Herr Antoine Rubinstein, when several of his compositions—a String Quartet, Piano and Violoncello Sonata, Solos and Songs—will be performed. Artists: Mdlle. Stæbe, Madame Ferretti, Messrs. Rubinstein, Ernst, Klistworth, Mas, Goffrie, and Pague.—Tickets at 10s. 6d. or, to admit three persons, at One Guinea, to be had at Cramer & Co.'s and Boosey & Son's.

Miss MACRONE has the honour to announce that her SOIRÉE MUSICALE will take place at Willis' Rooms, King-street, St. James's, on MONDAY, June 8, to commence at Eight o'clock. Miss Macrone will be assisted by the following eminent Artists: Vocalists: Madame Clara Novello, Madame Weiss, Miss Dolby, Mr. Monton Surph, Mr. West, and Signor Campanelli. Instrumentalists: Violin, Herr Neichmann; Violoncello, M. Pague; Pianoforte, Miss Fox and Miss Macrone. Conductor, Mr. George Russell.—Reserved Seats, 10s. 6d.; Single Tickets, 7s.; Family Tickets, to admit four, 12 1/2s.—May be had of Messrs. Addison, Hollier & Lucas, 210, Regent Street; of R. W. Ollivier, 19, Old Bond Street; of J. Campbell, 53, New Bond Street; and the principal Musicians; and at Messrs. Macrone's Residence, 14, Porticoes Road, Maiden Hill West.

Mr. CHARLES HALLE'S PIANOFORTE RECITALS.—THE FIRST RECITAL will take place at the Dudley Gallery, Piccadilly, (by the kind permission of Lord Ward), on MONDAY next, the 8th of June, to commence at 3 o'clock. Programme:—Sonata in G, Op. 29, No. 1, Beethoven; Prelude, Saraband, Gavotte, Muzette, and Gigue in G minor, S. Bach; Grand Sonata in A flat, Op. 71, Chopin; Sonata in E, Op. 105, Beethoven; Prelude in B flat and G, and Tarantella in A flat, Op. 85, No. 5, Kuller; Nocturne in F sharp, Op. 15, and Grand Valse in A flat, Op. 34, No. 1, Chopin.—Tickets, Half-a-Guinea each; and subscription tickets for the series of Three Recitals, One Guinea each—to be had at Messrs. Cramer, Beale & Co.'s, 201, Regent Street; Mr. Ollivier, 19, Old Bond Street; and at Mr. Halle's residence, 45, Dover Street, Piccadilly.

MESSRS. HAROLD THOMAS and R. BLAGROVE'S SECOND MATINEE MUSICALE, at Willis' Rooms, MONDAY NEXT, June 8, to commence at Half-past Two o'clock. Artists: Madame Weiss, Miss Dolby, Messrs. C. Braham and Weiss, M.M. Santon, Lindsay Sloper, R. Blagrove, W. G. Cousins, and Harold Thomas.—Stalls, 10s. 6d. each; Family Tickets, to admit three, 12 1/2s.; Tickets, 7s. each.

HERR MOLQUE'S CONCERT will take place at the Hanover Square Rooms on MONDAY EVENING NEXT, to commence at Half-past Eight o'clock. Vocalists: Mdlle. de Westerland, Herr Reichardt. Instrumentalists: Mdlle. Anna Molique, Signor Patti, Messrs. Carrozzio, Goffrie, Cousins, and Herr Molique.—Reserved Seats, 15s.; Tickets, 10s. 6d.; to be had of Herr Molique, 9, Houghton Place, Amptill Square, and at the principal Musicians.

MR. CHARLES COOTE (Pianist to His Grace the Duke of Devonshire) has the honour to announce that, by the kind permission of His Grace, he will give a GRAND MATINEE MUSICALE, at Devonshire House, Piccadilly, on TUESDAY, June 9. Vocalists: Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, Mr. Allan Irvine, and the gentleman of the Orpheus Club. Messrs. M. Louis Engel; Contra-Basso, Signor Bottesini; Flute, Mr. Richardson; Clarinet, Mr. Lazarus; Harp, Cornet-a-Piston, and Violoncello, Messrs. Irving, Macfarlane, and Champion.—Tickets, One Guinea each, may be obtained of Mr. Charles Coote, and Herr Coote & Tinner, 64, Conduit Street; and of Robert W. Ollivier, 19, Old Bond Street, Piccadilly.

SIGNOR GIULIO REGONDI begs to announce that his ANNUAL CONCERT will take place at Willis' Rooms, on TUESDAY EVENING, June 9, at half-past Eight o'clock. Vocalists: Madame Herrington, Lemmen, Mdlle. Ferret, Signor Marras, Mr. Allan Irvine, and the gentleman of the Orpheus Club. Instrumentalists: Pianoforte, Herr Tedesco; Harp, Mr. Boleyn Reeves; Violoncello, Herr Lidet; Concertina and guitar, Signor Giulio Regondi; Pianist-Accompanist, Signor Vera.—Reserved Seats, Half-a-Guinea each; Tickets, 7s. each; to be had of the principal Musicians.

HERR C. OERTHER begs to announce that his MORNING CONCERT will take place at Willis' Rooms, on THURSDAY, June 11. Artists: Miss Stæbe, Fraulein Wagner, Mdlle. Madame Wilmet, Signors Andreoli, Regondi, Herr Ries, M. Pague, Herr Engel, Herr W. Ganz, and Herr Fischer.—Tickets, 10s. 6d. and 7s. 6d., to be had of the principal Musicians, and of Herr Oertther, 14, Cottage Road, Westbourne Park Road, W.

MR. HENRY FORBES has the honour to announce that the first performance of his new Oratorio, RUTH, will take place at the Hanover Square Rooms, on MONDAY EVENING, June 23, to commence at Eight o'clock precisely. Vocalists: Madame Clara Novello, Miss Dolby, Mr. Benson, Mr. Lawler, and Mr. Weiss. The Chorus, under the direction of Mr. Smythson, will comprise fifty voices, selected from the Royal Italian Opera. The Band will be numerous and complete in every department, comprising the most eminent Performers of the Royal Italian Opera and the Philharmonic Orchestras. Conductor, Mr. Henry Forbes.—Reserved Seats, Half-a-Guinea; Tickets, 7s. each; to be had at all the principal Music Warehouse, and of Mr. Henry Forbes, 3, Upper Belgrave Place, Piccadilly.

CONCERTS OF THE WEEK.—At the Crystal Palace Opera Concert yesterday week, Mdlle. Parepa impressed us more favourably than she did on her debut. She was encored in the Polacca from 'Linda.' Her voice stands in need of regulation, and she has finish of execution still to acquire; but we discerned in her the material of which a singer might yet be made more clearly on this than on the former occasion.—Yesterday week Mr. Henry Leslie's Choir gave its second concert, with great success. Considerable spirit and emulation have been imparted to the "singing bouts," lately held in London, by the presence of the Cologne gentlemen. Think what we may of the vocal music in which he principally delights, there is no living being more hearty, cordial, and earnest "to make things pleasant" than the German amateur generally,—and it is no scandal to add, in remembrance of kindly hospitalities, that the amateurs of Cologne are among the most cordial of their class and country. They are to close their stay in England by singing at the Crystal Palace to-day.

Monday's Philharmonic Concert offered little matter for remark in the choice of its "full pieces" beyond the fact, that one of Prof. Bennett's Overtures—his best, to 'Les Naiades'—was at last given. According to modern economical usage, only one solo player appeared—that was Signor Sivori. His second solo—the 'Carnaval de Madrid'—could have been well spared, as one of those humorous pieces without humour, which are depressing rather than diverting. There was only one singer—Madame Conte Borchardt, a lady from Brussels—with a sufficient mezzo-soprano voice and showy execution. But the latter seems hardly "up to the mark" required in a capital like ours. Incomplete vocal brilliancy is as objectionable as false jewelry, and can only please those who have had experience of nothing better.

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At the fourth concert of the *Musical Union* the pianiste was Madame Schumann, and the great piece for her display the *Rudolph Trio* of Beethoven. This did not go well. We liked Madame Schumann's reading less than we conceived it possible to like a reading of Beethoven by her,—and her execution was by no means unimpeachable. In another place the performance might have passed under favour of the regard we owe to one bearing a great name, but Mr. Ella will be his own critic and admirer, and the high pretensions he assumes make avoidance of calling what is inferior by the right adjective impossible. As we are on the subject (for the last time), we must once again deprecate Mr. Ella's fancy for pressing every one's name into print. Be it for praise, be it for blame, the habit of publishing private communications and of naming openly those who have no ambition for such advertisement, is an offence against good taste, to which the royal and noble patron, presidents and committee of the *Musical Union* ought to put an end.

The concert of *Miss Dolby* and *Mr. Lindsay Sloper* was, as usual, one of the best benefit concerts of the year. Taste, knowledge and variety distinguished its programme. Not dwelling on the assistance given by first-rate artists, it should be told that the lady's share in her entertainment included *Valentine's* beautiful romance from the fourth act of 'Les Huguenots,' warm as a stormy sunset,—three of Beethoven's sacred songs,—a chamber *Trio* by Signor Pinsuti,—a shy and bold and sly Irish ballad, with words by Lady Dufferin,—and an English *ditto*, by Mr. Kingsley, set by Mr. Hullah, and so plaintively picturesque, as to tempt us into printing the words.—

Three fishers went sailing out into the West,  
Out into the West as the sun went down;  
Each thought on the woman who loved him the best,  
And the children stood watching them out of the town;  
For men must work, and women must weep,  
And there's little to earn, and many to keep,  
Though the harbour bar be moaning.

Three wives sat up in the light-house tower,  
And they trimmed the lamps as the sun went down,  
They looked at the squall, and they looked at the shower,  
And the night rack came rolling up ragged and brown!  
But men must work, and women must weep,  
Though storms be sudden, and waters deep,  
And the harbour bar be moaning.

Three corpses lay out on the shining sands  
In the morning gleam as the tide went down,  
And the women are weeping and wringing their hands  
For those who will never come back to the town;  
For men must work, and women must weep,  
And the sooner it's over, the sooner to sleep—  
And good-bye to the bar and its moaning.

We believe that no other country has a song-poetry comparable to England,—and are glad to see that new men have a new "cunning" in providing the musician and singer with occupation.—Mr. Sloper must now have his share of praise,—not merely as the excellent pianist, which he is known to be, but for his choice of a *Concerto*, which was the first by Prof. Moscheles in *E flat*. Though there may be, and is, in this work something which was temporary, and is therefore obsolete, in the form of passage,—a tone too much of tinkle, a touch too bright of tinsel,—the work is still so majestic in outline, so graceful in detail, and so admirably calculated to exhibit a *virtuoso* of the first class, that we are glad of every attempt to reinstate it. The piano-forte players may be satisfied that Beethoven and Mendelssohn, Mendelssohn and Beethoven, must fall on the ears of even English concert-goers,—and thus would do well to follow Mr. Sloper's example, and revive masterpieces after another manner than those of either Beethoven or Mendelssohn.

Dr. Wyld's last concert was given on Wednesday evening.—Besides the above, there have been benefit concerts held by Mr. and Mrs. Gilbert and Miss Cole,—by Mr. Redfern, by Miss Chatterton (a daughter of the well-known professor on the harp),—by Miss Harriet Rothschild, by Herr Deichmann, and by Herr Klunne. Of the music by Herr Rubinstein, announced in the programme of the last, we may take another occasion of speaking.—The provision of concert-music for next week is bewildering.

ROYAL ITALIAN OPERA.—It is a bold stroke to bring on a young lady new to the stage at either

of our Italian opera-houses in 'La Sonnambula,' since there exists no musical drama more familiar to the English public, or in which the principal character has been sustained by so many artists of the first class. The opera is, further, in itself, difficult for a *débütante*, because the great scene for the *prima donna* closing the drama demands that vocal steadiness and force which it is difficult to retain to the last under the anxieties of a first night.—But, whatever might be the hazard of such a challenge, the result of Thursday week justified the ambition, as proving to the public that a new and attractive artist, thoroughly prepared for her profession, is now ready for opera. So satisfactory a first appearance as Miss Balfe's we do not recollect since that of Mdlle. Pauline Garcia. Miss Balfe's appearance is singularly pleasing. Her manner on the stage is easy, refined, and naturally dramatic; since no tutoring could have prepared her for the chamber scene, where her sorrow and dismay were expressed with a spontaneous abandonment, intense without exaggeration. Miss Balfe's voice is agreeable and sufficient—a *mezzo-soprano*, apparently, of about two octaves in compass (from *A* to *A*)—as yet expressive rather than powerful, but neither meagre in quality nor wooden in *timbre*. It has been trained as few voices are trained now-a-days, and "came out" sound in intonation (a little inevitable emotion allowed for)—sure in the attack of intervals—solid in *sostenuto*—and brilliant in execution. The scale, ascending or descending, the *arpeggio*, the shake, seem entirely under Miss Balfe's command. The *aria* 'Come per me sereno' had been overcharged with ornaments (and, in truth, the song, with its lack-a-daisical pauses and its *apoggiature*, is good for little, save as a pattern-card to exhibit executive accomplishment),—in not one of which was incompleteness to be detected.—The recitatives were said with feeling; the concerted music was phrased by Miss Balfe in true musical style; the long and trying *Lento*, 'Ah, non credea,' in the last scene, was given with purity and pathetic expression. In the *finale*, we fancy that fatigue had to be surmounted, and that more may have been meant for the singer to exhibit than she executed; but the *rondo* was, nevertheless, so victoriously sung as to close the opera without any falling off. The welcome of Miss Balfe was warm; the applause, as the evening went on, grew warmer and warmer; her reception at last was rapturous. It is not, however, because of this effect produced—because of bouquets and recalls—that we announce the success to have been complete. Such signs may be fallacious, but musical ears cannot be deceived as to musical proficiency,—and the new *Amina* proved herself to be not a raw scholar, but a real artist, and, as such, made at her outset that step which those for whom allowances must be claimed—albeit the claimants have still the courage to present themselves while they should be at school—too seldom make during a lifetime. Health and strength permitting, Miss Balfe has a brilliant career before her; in particular, we imagine, as a singer of Rossini's operas, since while, for the most part, they demand from the *prima donna* executive power, musical skill, and charm of tone, they do not call for the compass of a *soprano acuto*, nor the force of a walking trombone.

HAYMARKET.—A new drama, in two acts, was produced on Monday, entitled 'A Husband for an Hour,' and written by Mr. E. Falconer, the author of 'The Cagot.' We are glad to find that this piece is composed throughout in prose, and not disguised by the inversions of the author's style when he writes in blank-verse. Resemblance, nevertheless, it bears to his five-act drama in a favourite incident of construction. In both works, his hero is supposed to be slain at the end of one act, and appears alive in another. In his second venture, however, the incident is managed with more probability than in the first. The story, in other respects, indicates an aptness, if not fertility, of invention. The plan, if not plot, of the drama serves to illustrate the principle of contrast, so frequently worked in French pieces, in which the hero, or heroine, is shown in a different social condition in each act. The theme of the present is

French, and is probably borrowed from French sources, but the sentiment has been adroitly Anglicized, and the aim is evidently moral. The husband is not the victim, but the victor; and the wife, though not without error, is free from vice, and, in fact, guilty of no impropriety whatever. The tendency is all the other way. The natural law of her social position leads to the Countess's one fault, which is atoned for in the spirit of honour. Julie, supposed *Countess de Clairville* (Miss Reynolds) is secretly loved by her gardener, Robert, whom she and her mother most aristocratically despise, but who turns out to be the true heir to the estate and title. Mdlle. Julie, on this discovery, is forsaken by the *Marquis de Crèvecœur* (Mr. W. Farren) her affianced lover, and insulted by his proposition to become his mistress, since she cannot, under such altered circumstances, be his wife. Naturally stung by such conduct to the quick, Julie proposes to marry Robert, now the acknowledged Count, on condition that he will challenge the Marquis to a duel, not reflecting that he will probably—nay, must in a case where skill is pitted against rustic ignorance—be slain in the encounter, while she herself incurs the suspicion of having thus caused her husband's death for the sake of his property and title, which she thus secures. What she is taught to fear takes place. Count Robert is run through the body, and supposed to be dead. As we have already intimated, the second act, however, shows him alive. The lady has for three years concealed herself to seclusion and remorse. The *soi-disant* gardener puts himself to school, and becomes proficient in billiards and fencing. But, at length, the Countess is induced to revisit the world; and the Count, disguised as an English nobleman, flourishes as an invited guest on the occasion. The Marquis still persists in his attentions, but the lady remains indignant, and is ever and anon fortified in her scornful retorts by the presence of the supposed Englishman, who ultimately picks a quarrel with the impertinent suitor, and shows himself to be his superior in fencing. Mr. Buckstone, who supported the character, played this scene very well; and also when, in a subsequent scene, he reappeared in the gardener's dress and claimed his wife in a rude manner, assuming for the nonce a grossness which he had outgrown, there were points that were admirably made. Nor was he less effective on again changing his attire; and thus demonstrating the identity of the nobleman and rustic, he proved at the same time the truth of his wife's affection and his own fidelity. The general effect of the piece was exceedingly pleasing, and its success decided.

ADELPHI.—A new play, entitled 'George Darville,' and compiled by Mr. Bourcicault, was produced on Wednesday. The incidents and situations are derived from a variety of French dramas. That Mr. Bourcicault should prefer this mode of composition to the exertion of his original powers, cannot be attributed to a want of talent; but rather (if we may borrow a remark from a book in which this practice of theatrical playwrights is severely censured) to the want of industry. Another motive may be added, of the same negative kind,—we mean, a want of daring. The playwright, in fact, is not the only party to blame. The English conductor of a theatre prefers the foreign drama, or such modifications of it, because, the incidents having been already tried on the stage, although a foreign one, he is saved from the responsibility of judging their effect, and he places the piece on his own boards with a pre-assurance of success, grounded on experience. To Mr. Bourcicault must be ascribed the praise of practised skill in the construction of a new piece out of the odds and ends of old ones. 'George Darville' is an effective drama, based on an extreme moral, which affords no hope to crime, but carries strictly out the punishment incurred, however the one may be delayed or the other repented of. The hero is an artist, who, being reproved for his poverty by a merchant whose daughter he wishes to marry, is anxious to clutch at wealth, by whatever means obtained, short of actual robbery. A temptation sufficiently strong

occurs. While waiting outside the merchant's doors during a fête within, a thief throws at Darville's feet a pocket-book containing 20,000 l.; and, on the latter picking it up, demands the half, which he only too readily obtains. Darville escapes suspicion, though at first taken into custody by the police, and sets up for the fine gentleman, and marries the merchant's daughter. Then, however, comes the knowledge that the loser of the pocket-book was a clerk, who, having been accused of misappropriating the money, had committed suicide. Darville's life is thenceforward embittered; and Mr. Webster's delineation of his remorse is true in its details, and elaborately artistic. The punishment, however, is yet to come; and the *Vendetta*, though slow in her approach, at last makes up to the criminal. Mrs. George Darville—the woman for whom the poor sculptor had saved his soul—discovers her husband's guilt. We omit the means, because they are of the usual melo-dramatic kind, and partake of the accustomed amount of improbability. A series of circumstances, tolerably well linked together, succeeds; and the husband at last knows that his *Méridon* is aware of the fatal cause of his constant unhappiness. Flying from home, she pursues him, to do in his arms, and then to deprive him of that recompense of his crime which he had received in himself. Such is the denouement and moral of the drama. The progress of this melancholy development is, however, enlivened by some comic scenes, in which Mr. Wright and Miss Wyndham, and a large family of children of both sexes, have abundant occasion administered for their characteristic sport, in which aber fun predominates over both wit and humour. Altogether, the play is full of stage interest, and the acting such as to bring an accession of reputation to the "dramatic circles" employed. The evening was devoted to Madame Celeste's benefit; the house was crowded and applauded, and the showers of bouquets demonstrated the estimation in which the benefactress was held by the audience.

**MUSICAL AND DRAMATIC GOSSIP.**—The Handel tide is flowing steadily on, the excitement naturally increasing as the time of the Sydenham Festival draws near. On every side and from every source we are made to see and feel how real is the enthusiasm, for a fame which, of the two, seems beginning rather than on the wane. The last tribute to the last edition of "The Messiah," put forth by Messrs. Cooke & Co., with pianoforte score, music, and words complete, for the price of one shilling and fourpence. Such a "book of the words," says as much in its way as the marble in Westminster Abbey, or the "Hall of Fame," which we shall hear on Monday week from a couple of thousand singers, culled from all the corners of England, time-ferms of whom we may venture to assert, could sing that sublime chorus by heart! We give the following summary hint connected with "the celebrity," as received from a Correspondent, without, however, any lively faith in its doing good, or diminishing one solitary circumstance!—"Dress is the privileged topic of a gossip, and I thus take leave to submit a fine on the subject, which is also a matter of history, to the managers of the Crystal Palace, the Committee of the Sacred Harmonic Society, and the courtesy of English gentlemen, who ought to be one hundred years better bred than their great-grandfathers were. When Handel's "Messiah" was produced at Dublin in the year 1741, the ladies were respectfully requested to attend the performance without their hoops. Would not an act of self-denial in some degree corresponding to this greatly add to the comfort of the vast audiences that will assemble at Sydenham on the 16th and following days?"

It is long since we have enjoyed a greater musical pleasure than a hearing of the French version of Menart's "Schauspiel Director" at the St. James's Theatre, the other evening, afforded us. For the most part, "the unconsidered trifles" flung out hastily by those who have been fertile in producing great works are best left unclaimed. Even Menart could not always command the fairy gift of "speaking pearls and diamonds" whenever he opened his mouth; as his "Masks" attest—many pages of

which are merely so much commonplace, not worth claiming for him who wrote the "Confutatis," the "Ave Verum," and the "Mottet." We own, therefore, to have been surprised by the excessive grace, freshness, and stamen of the music of this opera, which, we believe, was neglected and the music dispersed in Germany till the happy idea possessed M. Offenbach of collecting it and bringing the work forward with French text adapted by MM. Halévy and Battu. From first to last, it is charming, and may be ranged with the first act of its composer's "Cosi fan tutte." Two trios in particular may be cited, as blending Art and Nature as only a Mozart could do. The French authors have contrived to arrange a very digestible little farce for the four characters, which are gaily acted; and the music belonging to them honestly sung, and delicately accompanied by the orchestra. It will not surprise us if "L'Impresario" should become more popular in London than it has been in Paris.

Monday morning's opera at Her Majesty's Theatre, we perceive, was attended by a crowded audience. Here, too, and not in any formal report, will it be best to signalize the appearance made by Signor Corsi, on Tuesday last, in Signor Verdi's "Nina." The entire absence of care with which the opera was produced made it evident that no result can have been looked for by the management. Our contemporaries assert that Signor Corsi was not in possession of his powers, owing to illness; therefore it is better to postpone any attempt at appreciating them till another appearance, in another opera, takes place. With Signor Corsi, Mr. Charles Brahm appeared as tenor. The *Abdulla* was Mlle. Spezia, who did justice to the ferocity of the part and the music, and will probably prove most successful when the quality demanded is force rather than finish.—We observe that she is advertised to act, as well as to sing, the "Loreley" finale, by Mendelssohn, on Wednesday next.—Don Juan is announced for Thursday, with Signor Benvenuto for hero.

We understand that, at a meeting of the Committee for the Mendelssohn Scholarship held last week, it was decided to re-elect Master Sullivan as the pupil to receive education at our Royal Academy, in consequence of the progress made by him during the past twelve months.

The novelty of the work from Paris (of course, a new opera) is announced as "Les Nuits d'Espagne,"—a two-act opera, given at the *Théâtre Lyrique*. The music, by M. Semet,—a young composer with whose name we are unacquainted—is described as fresh in melody and satisfactory in contrivance.

Where such Londoners as desire a little silence are to hide themselves next week it seems hard to point out. M. Jubin is conducting the 14th days' festival at the Surrey Gardens, beginning on Friday next, to amuse such of the public as have not had sound enough at Sydenham. He undertakes to give the "Creation" and the "Seasons" and Signor Rossini's "Stabat," and the "Messiah," and a Rossini Festival, and a Verdi Festival, and a Beethoven Festival, and a Mozart Festival,—and for these he has engaged (to quote from his programme), a "great" soprano, "an accomplished *dillo*," a popular English "*dillo*," "a new celebrated *dillo*," &c. &c. &c. with all manner of solo players, and other delightful and attractive personages. Now, considering what the musical engagements for the coming fortnight are, we submit that it is a bold measure to speak of the rendition of festive advertised, on the scale pointed out, being executed otherwise than in a state of massacre. Or are the orchestral players and the solo singers to dispense with sleep, in order that London is to be deprived of silence during these nine days?

Among the tragedies in which Madame Ristori will appear while she is in London, a translation of "Fazio" is announced.

Besides the entertainments chronicled elsewhere, we must speak of Italian dramatic readings by Signor Volpe, and new Proverbs, by Mr. and Mrs. H. Drayton, as having been given. Lastly, the "People's Music" is to begin for the summer season to-morrow, when the band sustained by private subscription will recommence its performances in the Regent's Park.

## MISCELLANEA

**SOCIETY OF ARTS.** We understand that the following rules have been sanctioned for the admission to this Museum, which will be opened to the public in June 1. The collections of objects relating to education, architecture, and trade, of pictures, sculpture, ornamental Art, and models of patented inventions, will be open to the public daily, from 10 till 4 in the day time, and from 2 to 10 in the evening, on Mondays and Thursdays, except during the appointed vacations. 2. On Mondays, Tuesdays, and Saturdays, and daily during the Easter and Christmas weeks, the public will be admitted free; but on these days, books, examples, models, casts, &c., cannot be removed for study. 3. On Wednesdays, Thursdays, and Fridays, the public will be admitted on payment of 6d. each person. This sum during the day-time will enable any person to consult any books, diagrams, &c., in the collections of education, and to copy any article in the collections of Art; except modern paintings, for which special permission in writing must be obtained. In the evening, works cannot be removed. An annual ticket of admission to all the collections, morning and evening, may be obtained for 10s. 4. Sticks, umbrellas, parcels, &c., must be left at the door. 5. Except the fees above mentioned, no fee or gratuity is to be received by any officer of the Department from any person. 6. The Library of Art is open every day, from 11 A.M. to 9 P.M., except Saturday, when it is closed at 4 P.M., and the usual vacations. 7. All registered students of the Central School of Art have free admission to the library. Occasional students are admitted upon payment of 6d., which will entitle them to entrance for six days from the day of the payment of the fee, inclusive. A monthly ticket may be obtained for 1s. 6d., and an annual admission for 10s. 8. Refreshment and waiting rooms in a special building have been erected, and presented to the public, by the Commissioners for the Exhibition of 1851. They are under the management of Mr. G. Withers. 9. The General Omnibus Company have arrangements in progress to convey passengers to and from the Museum and all parts of the metropolis every half hour at least.

**Burial in Naples.**—Naples has often been cited as a model for hereditary arrangements as regards to the burial of the dead. In the year 1828 directions were given for the establishment of Campi Santi beyond the boundaries of the cities. Certain exceptions were made in favour of ecclesiastics and some other proprietors of private chapels. In the year 1837 these exceptions were abolished; but perhaps as a concession to the prejudices of many, and certainly to the Church, which has suffered in its revenues. On the 7th of January was issued a royal decree to the following effect:—"The members of the chapters of cathedrals and of collegiate churches, including the *Edomadari*, the *Quarantisti*, the *Manzoniari*, and other ecclesiastics of equally powerful denominations, as also parish priests, and religious communities, shall have from this day forward the privilege of burial in their own churches. It is also permitted to bury individuals in family vaults, or in chapels which have family vaults. The same privilege is conceded also to those who possess a church or a rural chapel beyond the walls of a city. It is understood also that the same privileges shall be conceded to those who may hereafter erect family chapels in churches or without the limits of a commune. These privileges are greatly to be regretted on sanitary grounds, and are obviously a step backwards. The funds of the Church, however, will largely benefit.

To Correspondents.—R. M. Ed. Ag. C. M. W. S. W. V. C. T. P. W. B. X. G. S. reserved.

**Errata.**—In our notice of the Royal Academy (p. 687), the number and title of the picture by Mr. F. Hayley, col. 1, l. 23, should have stood as 150, "Youth and Age"—col. 3, l. 88; "The Last Day of the Sale," the name of the painter, G. B. O'Neill, was omitted.

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